NEW DRAFT

NEW DRAFT

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 1 DATE 5-20-44

SEQ. NO. 1 (OLD 10.1) SEQ. TITLE OPENING - INTO PENGUIN PICTURE

DIRECTOR JACK KINNEY ASST. DIR. BEE SELCK LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	Music Room	18-0	N/S 6½ F	LS - Box in spotlight. Truck in and fade to:
2	King	25-12	N/S	EXT. CU - Tag. Duck reading o.s.-Spanish on tag fades into English. Duck: felicitaciones AL PATO DONALD...OH! FELICITATIONS TO DONALD DUCK ON HIS BIRTHDAY, FRIDAY THE THIRTEENTH, FROM HIS FRIENDS...
3	King	2-08	N/S	CU - Duck reading tag, continues:... IN LATIN AMERICA.
4	King	5-05	N/S	MLS - Duck jumps up onto box, says: WHAT A PLEASANT SURPRISE!
5	King	22-01	N/S	MS - Duck pulls ribbon, lid pops off, knocks him off box, he says: WOOPS: and pops right back up saying: AH, NOW, ISN'T THAT WONDERFUL. WHICH ONE SHALL I OPEN FIRST. MY MAMA TOLD ME TO TAKE... Duck points at packages with eyes shut.
6	King	2-08	N/S	CU - Duck's hand selects package. Duck o.s. continues:...THIS ONE.
7	King	13-08	N/S	MCU - Duck sits down with package, says: I WONDER WHAT'S IN IT? Package pops open and movie projector pops into place. Duck: OH, BOY! HOME MOVIES! JUST WHAT I WANTED. He picks up loose film.
8	King	4-0	N/S	CU - Duck looking at film as he pulls it thru his fingers.
9	King	10-0	N/S	EXT. CU - Film. Penguin takes shape on film, walking, then turns and looks into camera thru periscope. Duck o.s. says: WELL, WELL, WELL! WELL, DOG-GONE! A LITTLE PENGUIN!
10	King	3-14	SA 8	CU - Duck reacting back from film in his hands, periscope out from film. Duck laughs, says: WHAT A CUTE LITTLE FELLOW!

M-92

From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 2 DATE 5-20-44

SEQ. NO. 1 SEQ. TITLE OPENING - INTO PENGUIN PICTURE

DIRECTOR JACK KINNEY ASST. DIR. BEE SELCK LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
11	King	11-08	N/P	MCU - Duck laughs, crinkles film to match projector, puts it in projector. CUT TO:
12	King	32-11	N/S	MCU Don picks up piece of oblong camer equipment. Don: WELL, WHAT IS THIS? HOW DO YOU OPEN THIS THING, ANYWAY? HUH? (Screen flies out.) Don: DOG-GONE! Mumbles as he pulls screen down, says: ON WITH THE SHOW! Screen rolls up with Don inside, then flops him onto floor. He picks up cord, anticipates plugging it into socket, says: THE SHOW MUST GO ON! CUT TO:
13	King	8-05	N/S	CU - Don plugs cord into socket, projector starts o.s., title is projected on Don's fanny - "Aves Raras" CUT TO:
14	King	5-08	N/S	LS - of Don picking up fanny and lifts title onto screen. He runs around and sits down in front of screen. Narr: AVES RARAS. CUT TO:
15	King	2-08	N/S	CU - Don: AVES RARAS? CUT TO:
16	Boyd	5-08	N/S	CU - Title "Aves Raras" on screen. Narr: SI, SENOR. THAT MEANS STRANGE BIRDS. CUT TO:
17	King	6-08	N/S	MCU - Title on screen changes to map of world. Don puts hands together throwing silhouette of bird onto screen. (Whistles) OH, SURE, SURE. I KNOW! BIRDS! CUT TO:
18	King	3-00	N/S	MS of map. Don throws silhouette on screen and pulls hands down. Narr: YES, AMIGO..... CUT TO
19	MUSIC ROOM	28-06	N/P 6½F	Pan map of Mexico and South America. Birds fade in, flying, then disappear. Narr:... ....YOUR FEATHERED COUSINS.- YOU KNOW, DONALD, YOU HAVE MORE RELATIVES HERE THAN THERE ARE COFFEE BEANS IN BRAZIL. FOR INSTANCE.... Truck into map. ...TAKE THE ONE WHO LIVES 'WAY WAY DOWN...AH, BUT SUPPOSE WE LET MY FRIEND, PROFESSOR HOLLOWAY, TELL US ABOUT IT...FROM THE BEGINNING TO..... CUT TO:

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From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 3 DATE 5-20-44

SEQ. NO. 1 SEQ. TITLE OPENING - INTO PENGUIN PICTURE

DIRECTOR JACK KINNEY ASST. DIR. BEE SELCK LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
20	King	20-00	N/P 6½F	CU map of Brazil. Pan to South Pole. Holloway:..EL FIN, THE END. Narr: YES, THANK YOU....PROFESSOR. Holloway: THIS STORY TAKES US WAY DOWN TO THE SOUTH POLE. CUT TO:
21	King	5-08	N/S	MS of Don standing on head. Holloway: RATHER THAN HAVE YOU STAND ON YOUR HEADS, LET'S TURN THE THEATRE OVER. CUT TO:
22	King	5-10	SA19	CU of screen. South Pole turns over into upright position. Holloway: THERE.....THAT'S BETTER. CUT TO:
23	King	6-00	SA20	MCU of Don sitting on floor looking at shot of icebergs on screen. Holloway starts narration of Penguin picture: TWO THINGS YOU'LL FIND MOST OF DOWN HERE ARE ICE.....
				(CUT TO 2718 "COLD BLOODED PENGUIN")

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From the collection of Hans Perk

PROD. NO. 2718 PROD. TITLE COLD BLOODED PENGUIN DRAFT NO. FINAL PAGE NO. 1 DATE 5-20-44

SEQ. NO. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
1	TOOMBS	13-0	N/S	LS - Penguins playing on ice. Narration overlapping from #2016, Seq. 1: ... AND PENGUINS. IT'S AMAZING THAT ANYONE WOULD WANT TO LIVE DOWN HERE, BUT MOST PENGUINS WOULDN'T...
2	TOOMBS	7-08	N/S	MCU - Two penguins skating. Narr: ...LIVE ANYWHERE ELSE.
3	TOOMBS	5-0	S/P SA 27	CU - Tall stooge penguin fishing in hole in ice. Narr: YOU WOULDN'T FIND BETTER WEATHER FOR FISHING...
4	TOOMBS	2-0	N/S	MCU - Penguin skiing. Narr: ...SKIING
5	TOOMBS	2-08	N/S	MLS - Three penguins down slope on toboggan. Narr: ...TOBOGGANING...
6	TOOMBS	5-08	N/S	MCU - Penguin dives into water, splash freezes. (animation from "Peculiar Penguins") Narr:.... OR SWIMMING.
7	TOOMBS	8-0	N/S	MLS - Family group of penguins on beach, one being covered with snow like sand. Narr: AND THERE'S NOTHING THE AVERAGE PENGUIN LIKES BETTER THAN A DAY AT THE BEACH.
8	MEADOR	11-0	N/P 6½F	MLS - Camera pans past igloos over to Pablo's igloo. Narr: BUT COME ON. LET'S MEET PABLO. HE LIVES DOWN AT THE END OF MAIN STREET. LET'S GO INSIDE AND SEE WHAT'S COOKIN'. (3-0 X-Dissolve)
9	KAHL	5-0	N/S	MCU - Interior of igloo. Pablo beside stove warming himself. Narr: PABLO COULD NEVER...
10	KAHL	29-0	N/S	CU - Pablo thawing out front, then back side, looks toward posters on wall. Narr:.... REMEMBER BEING WARM ENOUGH, AND SO HIS CLOSEST COMPANION WAS SMOKEY JOE, HIS LITTLE STOVE. AND BETWEEN CHILLS, PABLO HAD ONE BURNING DESIRE....

M-92

From the collection of Hans Perk

PROD. NO. 2718 PROD. TITLE "THE COLD BLOODED PENGUIN" DRAFT NO. FINAL PAGE NO. 2 DATE 5-20-44

SEQ. NO. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
11	MUSIC ROOM	8-0	N/S	CU - Posters of tropical resorts. Narr:...TO SPEND THE REST OF HIS LIFE ON SOME TROPICAL SHORE. (4-0 X-Dissolve)
12	KAHL	7-0	N/S	MCU - (Exterior) Pablo sets out on snow-shoes from his igloo. Narr: SO WE SEE HIM BRAVELY SET FORTH FOR THE ISLE OF...
13	TOOMBS	7-0	N/S	MLS - Farewell committee waves goodbye to Pablo. Narr:... HIS DREAMS. THE OTHER PENGUINS TURN OUT TO GIVE HIM A BIG SEND-OFF.
14	KAHL	13-13	N/P	MCU - Pablo waving goodbye, freezes and tumbles down hill, making a huge snowball. Narr: BUT WHEN HE GETS JUST SO FAR AWAY FROM HIS STOVE, SEE WHAT HAPPENS.
15	MUSIC ROOM	1-11	N/S	MS - Snowball rolls down hill. (Use drwgs. from M-10, Sc. 49.)
16	TOOMBS	3-0	N.S	MLS - Snowball bowls over penguins like ten-pins.
17	MEADOR	8-08	N/S	MLS - Snowball crashes into Pablo's igloo. Narr: TOO BAD! PERHAPS HE'LL GIVE UP THIS WILD IDEA. (3-0 Wipe-over)
18	TOOMBS	4-0	SA 13	MLS - Farewell committee waves goodbye again. Narr: BUT NO, HE'S OFF TO....
19	KAHL	15-0	N/P	MCU - Pablo on skiis, loses balance. Narr: ... ANOTHER START. THIS TIME HE'S BRINGING A FRIEND. OH-OH, OH-OH....
20	TOOMBS	8-05	N/P 6½F	MS - Penguins scram out of the way, Pablo zips thru on skiis, camera follows ski tracks and smoke. Narrator continues with a long, drawn out: OH-OH.

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From the collection of Hans Perk

PROD. NO. 2718 PROD. TITLE THE COLD BLOODED PENGUIN DRAFT NO. FINAL PAGE NO. 3 DATE 5-20-44

SEQ. NO. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN. HENNESY SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
21	MEADOR	8-00	N/VP 6½F	MCU - CAMERA PANS down crevasse to Pablo, hanging by skiis, frozen. Narr: ANYWAY, IT WAS A HOT IDEA. CUT TO:
22	TOOMBS	17-08	N/S	MS - Two penguins dump frozen Pablo into bathtub, turn hot water on. Narr: WELL, MAYBE HE'LL BE CONTENT TO STAY HOME THIS TIME. (3-0 X-Dissolve)
23	KAHL	12-08	N/P	MCU of tracks leading from igloo. Pablo walks along on hot water bottles. Prof: BUT NO... THERE HE GOES, HOT-FOOTING IT TO THE LAND OF THE SUN. BY NOW THE FAREWELL... CUT TO:
24	TOOMBS	6-08	SA13	CU of farewell committee of two seeing Pablo off again, wave goodbye. Narr: ...COMMITTEE HAS BEEN REDUCED TO TWO. CUT TO:
25	KAHL	12-00	N/S	MCU - Pablo stops to read map. Hot water bottles melt ice and he drops thru into water, out of sight. CUT TO:
26	TOOMBS	9-00	SA13	MCU - Committee of two shake heads, look at each other and walk out. (2-0 Wipe-over)
27	TOOMBS	8-00	N/P	MCU of committee of two carrying large block of ice. Pablo frozen inside of it is still reading map. Prof: DISCOURAGING...ISN'T IT? CUT TO:
28	TOOMBS	8-00	N/P	MCU of Pablo in block of ice which is melting on top of the stove. He looks at pictures on wall and makes "take". Narr: PABLO SUDDENLY GOT ONE OF THOSE IDEAS THAT CHANGE A PERSON'S... CUT TO:
29	MUSIC ROOM	9-00	N/S	CU of picture of ship with "Galapagos" printed on it. PAN to closeup of ship. Narr: ...WHOLE LIFE. A BOAT! BUT WHERE WOULD HE GET A BOAT? (2-0 X-Dissolve)
30	KAHL	16-00	N/S	CU of Pablo sawing the ice. Suddenly he begins to shake. He drops saw and flaps wings. Narr:..JUST WATCH. WHERE THERE'S A..... CUT TO:

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From the collection of Hans Perk

PROD. NO. 2718 PROD. TITLE "THE COLD BLOODED PENGUIN" DRAFT NO. FINAL PAGE NO. 4 DATE 5-20-44

SEQ. NO. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
31	TOOMBS	5-0	N/S	MLS - Pablo saws ice into shape of boat. Narr: WHERE THERE'S A WILL THERE'S A WAY, THEY SAY. (2-0 X-Dissolve)
32	TOOMBS	14-0	N/S	MS - Committee of one breaks champagne bottle on boat to christen it, throws bottle into water. Narr: AND NOW FOR THE OFFICIAL LAUNCHING. (2-10 X-Dissolve)
33	MEADOR	8-12	N/S 6½F	LS - Boat going thru icebergs. Narr: DAY AFTER DAY THE SOUTHWIND CARRIED....
34	MEADOR	5-04	N/S 6½F	EXT. LS - Boat headed north toward tip of South America. Narr: ... HIM NORTH.
35	MEADOR	5-04	N/S	LS - Blanket of fog rolls in. Narr: ONE DAY A BLANKET OF FOG ROLLED IN.
36	JUSTICE	16-03	SA 3/5	MCU - Pablo engulfed in heavy fog, cuts plug with knife, pulls it out, looks thru hole, hole fills up again with fog. Fog horn sounds. Narr: AND IT WAS SO THICK... MUST BE NEAR CAPE HORN.
37	MEADOR	16-10	N/S 6½F	LS - Fog raises like window blind, boat sails thru straits of Magellan. Narr: AS THE FOG LIFTED, HE FOUND HIMSELF HEADED STRAIGHT FOR THE STRAITS OF MAGELLAN, AND....
38	MEADOR	4-06	N/S 6½F	LS - Boat sailing along coast of Chile. Narr: ....NORTHWARD ALONG CHILE'S ROCKY COAST.
39	AARDAL	3-15	N/S	MCU - Pablo on his boat, shadow of a cloud comes over. NARR: ONE DAY A STORM CLOUD CAME UP.
40	KAHL/AARDAL	3-15	N/P	MS - Small cloud over boat. Narr: JUST A LITTLE BITTY OL' STORM CLOUD, THOUGH.

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From the collection of Hans Perk

PROD. NO. 2718 PROD. TITLE THE COLD BLOODED PENGUIN DRAFT NO. FINAL PAGE NO. 5 DATE 5-20-44

SEQ. NO. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
41	MEADOR	6-01	N/S	CU - Small cloud, rumbling,sizzling and crackling (rhythm.) CUT TO:
42	KAHL	14-00	N/P	MS of Pablo making take -- he runs into igloo and comes back with umbrella over his head. One rain drop falls. Narr: JUST TRIED AWFUL HARD TO HAVE ITS FIRST STORM. DIDN'T AMOUNT TO MUCH THOUGH. (2-10 X-Dissolve)
43	TOOMBS	6-02	N/P	MS of Pablo looking for land. Sees a waterspout. Narr: ONE DAY ON LOOKOUT, PABLO HAD A BIT OF A SHOCK. A WATER.... CUT TO:
44	TOOMBS	2-10	N/P	CU of Pablo looks through wrong end of telescope. Narr: ...SPOUT OFF THE PORT BOW! CUT TO:
45	MEADOR	3-02	N/S	LS - Small telescopic view of island. CUT TO:
46	TOOMBS	2-10	SA44	CU - Pablo quickly turns telescrope around and looks thru right end. Narr: BUT IT..... CUT TO:
47	MEADOR	10-00	N/S	MS - Large telescopic view of Crusoe Island and straw house. Robinson Crusoe comes out with parrot. Narr: ...PROVED TO BE THE JUAN FERNANDEZ ISLAND, WHERE ROBINSON CRUSOE LIVED, AND STILL DOES APPARENTLY. (Iris out 1-08, X-Dissolve from black)
48	MEADOR	7-14	N/P	MLS - Pablo stands on bow of boat during night watch. Silhouette of stove thru igloo. Four bells sound. Narr:FOUR BELLS.... CUT TO:
49	TOOMBS	6-02	N/P	MCU - Pablo reading chart by candlelight. Narr: ...AND ALL'S WELL. ACCORDING TO PABLO'S.. .... CUT TO:
50	MEADOR	6-09	N/S	CU of map showing route Pablo must travel. Narr: ...CHART, HE SHOULD BE NEAR VINA DEL MAR, AND STRANGELY ENOUGH.... WIPE TO:
51	MEADOR	5-11		Night scene of Vina del Mar with Moon in sky. Narr: ....THAT'S JUST WHERE HE IS. CUT TO:

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From the collection of Hans Perk

PROD. No. 2718 PROD. TITLE "THE COLD BLOODED PENGUIN" DRAFT No. FINAL PAGE No. 6 DATE 5/20/44

SEQ. No. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE No.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
52	MEADOR	12-11	N/S 6½F	LS - Boat hugging coast-line past City of Lima. Narr: HE SAILED PAST LIMA, CAPITAL OF PERU, HUGGING THE COAST LINE WITH A TENACITY OF PURPOSE SELDOM FOUND IN A PENGUIN.
53	MEADOR	9-10	N/S	LS - City of Quito. Narr: ONE DAY HIS TELESCOPE PICKED OUT A CITY HIGH ON TOP OF A MOUNTAIN. THE MAP SAID IT WAS QUITO.
54	MEADOR	4-06	N S	LS - Boat approaching equator. Narr: AND IT WAS RIGHT SMACK ON THE EQUATOR.
55	TOOMBS	13-02	N/S	MLS - Boat tries to cross equator, is thrown back, Father Neptune comes up, lifts equator, lets boat thru. Narr: IT WASN'T AS EASY TO CROSS AS HE EXPECTED, BUT WITH A LITTLE HELP FROM NEPTUNE, HE MADE IT. SO, MAKING....
56	MEADOR	5-04	N/S	of world in relief - Pablo's boat on horizon. LS - Boat turns left, follows the equator. Narr: ...A LEFT TURN, HE FOLLOWED THE EQUATOR, HEADED FOR THE GALAPAGOS...
57	MEADOR	3-02	N/S	CU - Sun. Narr: ...ISLANDS. AH!
58	KAHL	12-03	SA 44	MCU - Pablo enjoying sun, throws jacket off. Narr: THAT GOOD OLD SUN! PABLO FELT HE'D NEVER GET ENOUGH OF IT.
59	JUSTICE/ MEADOR	9-10	N/P	MS - Pablo's igloo melting. Narr: HE NOTICED THAT SOMETHING STRANGE WAS HAPPENING TO HIS BOAT. HE HADN'T COUNTED ON THIS.
60	MEADOR	2-08	SA 57	CU - Sun bearing down. Narr: THINGS LOOKED PRETTY BAD.
61	JUSTICE/ AARDAL	14-08	N/P	MCU - Ice melts. Pablo runs around on melting ice. Narr: HELP! MAN THE PUMPS! SHE SPRUNG A LEAKY PIPE! ALL HANDS ON DECK! DO THINGS! GET GOING! TAKE TO THE LIFE BOATS! ABANDON SHIP!

M-92

From the collection of Hans Perk

PROD. No. 2718 PROD. TITLE "COLD BLOODED PENGUIN" DRAFT No. FINAL PAGE No. 7 DATE 5-20-44

SEQ. No. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SECY DORRIS

SCENE No.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
62	JUSTICE/ AARDAL	9-0	N/SP	MCU - Pablo jumps onto mast, mast melts, Pablo jumps into tub. Narr: UNRUFFLE THE MIZEN MAST AND MAN THE PUMPS, AND...OH, DON'T STAND THERE! GET GOIN'! SWAB THE DECKS....
63	KAHL	4-04	N/S	CU - Pablo in tub, squirted by water out of plug. Narr: ...AND, HEAVENS!
64	MEADOR	2-02-	N/S	CU - Stopper squirting.
65	KAHL	1-10	N/S	MS - Pablo looking at plug, plug pops out in his face.
66	KAHL	5-04		MCU - Pablo recovers and jumps on stream of water to stop it.
67	KAHL	9-12	SA 61	CU - Pablo trying to stop stream, dives thru drain.
68	KAHL	4-02	SA 66	MCU - Pablo comes up in water alongside of the tub - takes as he realizes that tub is sinking.
69	MEADOR	3-0	SA 61	CU - Tub sinks.
70	KAHL	4-06	SA 66	MS - Pablo dives down where boat went down.
71	KAHL	3-02	SA 61	CU - Pablo starts to bail water.

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From the collection of Hans Perk

PROD. No. 2718 PROD. TITLE "COLD BLOODED PENGUIN" DRAFT No. FINAL PAGE No. 8 DATE 5-20-44

SEQ. No. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE No.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
72	KAHL	7-02	SA 66	MS - Pablo bails fast, tub rises.
73	KAHL/ MEADOR	6-06	SA 62	MCU - Tub starts to look like fountain with water thru plug, Pablo jams shower pipe in, pipe sprays, moves boat.
74	KAHL	11-10	SA 62	MS - Shower spray propelling tub thru water, Pablo makes a take, turns shower on faster, tub zips along.
75	KAHL	3-0	SA 62	CU - Pablo in prow of boat. Narr: LOOK! WHAT'S THAT?
76	MUSIC ROOM	3-04	N/S	LS - Galapagos Islands approaching. Narr: JUST WHAT HE'S BEEN LOOKING FOR.
77	KAHL	3-08	N/P	MLS - Pablo in tub, rides onto shore of island. Narr: PABLO HAS FINALLY REACHED THE....
78	KAHL	8-04	N/S	MCU - Pablo picks banana, gulps it down, smiles. Narr: ... ISLE OF HIS DREAMS. (4-0 X-Dissolve)
79	KAHL	6-04	N/S	MLS - Pablo set up on tropical island. Narr: AND SO AS THE WARM TROPICAL....
80	KAHL	13-02	N/S	MCU - Pablo in hammock. Turtle serves a drink. Narr: ...SUN SINKS SLOWLY IN THE WEST, WE LEAVE LITTLE PABLO, A BIRD IN PARADISE, A PICTURE OF HEALTH IN HIS....
81	KAHL	6-14	SA 80	CU - Pablo in hammock, fanning himself, looks o.s. Narr: ....COAT OF TAN. HE SHOULD BE THE HAPPIEST PENGUIN IN THE WORLD...

M-92

From the collection of Hans Perk

PROD. No. 2718 PROD. TITLE "COLD BLOODED PENGUIN" DRAFT No. FINAL PAGE No. 9 DATE 5-20-44

SEQ. No. SEQ. TITLE

DIRECTOR BILL ROBERTS ASST. DIR. M. HOLOBOFF LAYOUT MAN HENNESY SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	D. S. DATA	DESCRIPTION OF ACTION
82	MUSIC ROOM	3-02	N/S	MS - Posters of winter resorts on wall. Narr: ...ONLY SOMETIMES....
83	MUSIC ROOM	9-06	N/S	CU - Posters showing winter resorts, truck down to one of Polo Sur. Narr: .... HE GETS TO THINKIN'.... Narrator of following sequence begins: YES, SIR. NEVER SATISFIED.
84	OLD Sc 1 SEQ 10.2 from 2016 MUSIC ROOM	8-0	N/S	MS - Truck back from island of Penguin picture. NARR: WELL, THAT'S HUMAN NATURE FOR YOU. EVEN IF YOU ARE A PENGUIN.
				(Into #2016 - Seq. 2 - BIRDS)

M-92

From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 1 DATE 5-27-44

SEQ. NO. 2 (aD 560 10.2) SEQ. TITLE BIRDS - INSERT FROM PENGUIN TO GAUCHITO

DIRECTOR JACK KINNEY ASST. DIR. TED SEBERN LAYOUT MAN DON DA GRADI SEC'Y DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
1	KING	3-08	N/S	CU - Duck resting on elbows, raises up, smacks fist into palm, says: YOU'RE ABSOLUTELY RIGHT!
2	MUSIC ROOM	14-14	N/P 6½F	MCU - PAN over Andes to pampas. Narr: YOU KNOW, DONALD, SOME OF THE MOST AMAZING BIRDS IN THE WORLD ARE FOUND IN THIS PART OF THE COUNTRY FROM THE SNOW-CAPPED PEAKS OF THE ANDES TO THE DEPTHS OF THE AMAZON JUNGLE....
3	MUSIC ROOM	7-10	N/S	MS - Truck in thru jungle. Narr:...ONE FINDS SUCH STRANGE AND EXOTIC BIRDS AS THE ANAMBE-PRETO OF COLOMBIA AND....
4	LARSON	13-08	N/S	MCU - Bearded bird yawns, shades face with top knot, breast swells out like bellows as he whistles little tune. Narr:...VENZUELA. HE CARRIES HIS OWN BAGPIPES HIDDEN UNDER HIS BEARD.
5	LARSON	10-08	N/S	MCU - Long-haired bird shakes head, parts hair, throws hair back, turns head and hair falls over his eyes. Narr: THEN THERE'S HIS COUSIN THE ARAPAPA, PRIDE OF PARAGUAY, WHOSE PERFECT APPEARANCE PERMITS HIS POMPOUS PRIDE IN HIS POMPADOUR.
6	LARSON	12-08	N/P	MCU - Scissors bird on sloppy nest, trims nest with tail. PAN over to Arapapa, his topknot cut off by scissors bird, leaving him with a crew haircut. Narr: AND LA TIJERETA, THE SCISSORS BIRD, THE COLOMBIAN CUT-UP
7	LARSON	18-06	N/P	MCU - Curved beak bird, beak in hole, straightens up and reveals beak. Narr: THERE'S THE ARAPACU DE BICO CURVO. HE'S ALWAYS STICKING HIS NOSE INTO THINGS. DID YOU EVER SEE SUCH A FREAK BEAK, EH? DUCK LAUGHS o.s., shadow on screen. PAN to Toucans. Narr: SPEAKING OF BEAKS, DONALD,
				WHAT A TIME TWO TOUCANS HAVE MAKING LOVE. WHEN THEY'RE BEAK TO BEAK....
8	LARSON	19-0	N/P	MCU - Toucans turn heads, collide, turn again, one knocks other out of scene. Narr: ... THEY CAN'T GET CHEEK TO CHEEK, BECAUSE WHEN ONE TOUCAN TURNS HIS HEAD, ONLY ONE TOUCAN CAN.

M-92

From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE THE THREE CABALLEROS DRAFT NO. FINAL PAGE NO. 2 DATE 5-27-44

SEQ. NO. 2 SEQ. TITLE BIRDS - INSERT FROM PENGUIN TO GAUCHITO

DIRECTOR JACK KINNEY ASST. DIR. TED SEBERN LAYOUT MAN. DON DA GRADI SEC'Y. DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
9	LARSON	3-08	N/S	MCU - Toucan lands upside down in water, floats, like a canoe on his beak. Aracuan jumps into scene, dives from Toucan's beak into water.
10	LARSON	4-0	N/S	MS - Duck points, says: W-WHO'S THAT?
11	LARSON	13-0	SA 9	MCU - Aracuan swimming around Toucan, pops his head out of water and waves at o.s. Donald. Jose: "OH, A THOUSAND PARDONS! SENIOR DONALD, I WOULD LIKE TO..."
12	LARSON	16-0	N/S	MS - Duck takes, Aracuan comes off screen on beam of light, shakes hands with Duck, goes back Narr:...HAVE YOU MET ONE OF THE MOST ECCENTRIC BIRDS YOU HAVE NEVER SEEN. HIS NAME IS THE ARACUAN. YOU WILL FIND HIM MOST EVERYWHERE. Duck: YEAH? GLAD TO KNOW YOU, HEH-HEH. PLEASED TO MEETCHA. Narr: NOW HE IS NAMED THE....
13	LARSON	30-0	N/P	MS - Aracuan in bathing suit, zips behind screen back in top hat and tails, hops onto limb, tears sheet of music, into fast routine popping out from everywhere. Narr...ARACUAN BECAUSE OF THE PECULIAR SONG HE SINGS, WHICH SOUNDS SOMETHING LIKE THIS. (Aracuan music)
14	KING	11-04	N/S	MS - Duck listening. Narr: DID YOU KNOW, AMIGO, SOME BIRDS ARE SKILLED CRAFTSMEN? Duck: HUH-UH. IS THAT SO?
15	KING	15-05	N/VP	MLS - Marrequito building nest of twigs. PAN up to Aracuan resting on a limb. Narr: QUITE A BUILDER IS THE LITTLE MARREQUITO, WHOSE NEST MAY LOOK HAPHAZARD IN DESIGN....
16	KING	3-01	N/S	CU - Aracuan watching Marrequito o.s., whistles to attract his attention. Narr:....AH, BUT EVERY SINGLE STICK AND STRAW....
17	KING	2-02	N/S	MCU - Marrequito skids to a stop, goes back out of scene toward o.s. Aracuan. Narr: ...IS SCIENTIFICALLY PLACED TO WITHSTAND...

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From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE THE THREE CABALLEROS DRAFT NO. Final PAGE NO. 3 DATE 5-27-44

SEQ. NO. 2 SEQ. TITLE BIRDS - INSERT FROM PENGUIN TO GAUCHITO

DIRECTOR JACK KINNEY ASST. DIR. TED SEBERN LAYOUT MAN DON DA GRADI SEC'Y. DORRIS

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
18	KING	1-08	SA 16	CU - Aracuan hands twig toward o.s. Marrequito Narr:...THE STRESS AND STRAIN OF....
19	KING	13-06	SA 15	MCU - Aracuan hands "last straw" to Marrequito, nest crumbles, Marrequito settles disgustedly into crotch of tree. Narr:....WELL, ALMOST ANYTHING.
20	MUSIC ROOM	14-0	N/S 6½F	LS - Tropical marshes, flamingos dot on to rhythm. Narr: LITERALLY DOTTED ARE THE SHORES OF MANY TROPICAL MARSHES....
21	LARSON	8-0	N/S	MS - Two flamingos pop heads up, then bodies to rhythm. Narr:...WITH THE BRILLIANT PLUMAGE OF THE FLAMINGOS.
22	LARSON	4-0	SA 14	MS - Duck imitates action of flamingos, head up and then body, to rhythm.
23	LARSON	2-0	SA 21	MS - Two flamingos pull legs up, to rhythm.
24	LARSON	2-0	SA 14	MCU - Duck pulls legs up, to rhythm.
25	LARSON	2-0	SA 21	MS - Flamingos splash into water, to rhythm.
26	LARSON	3-04	SA 14	MCU - Duck lands on floor, rolls with laughter.
27	MUSIC ROOM	11-08	N/S 6½F	LS - TRUCK IN on pampas showing house. Narr: HA, HA, HA, AND NOW DONALD, "HOW WOULD YOU LIKE TO HEAR A STORY ABOUT ANOTHER BIRD SO AMAZING - YOU WON'T BELIEVE IT?"
28	KING	5-08	N/S	MS - Duck eagerly: OH, SURE! YOU BET! Narr: IT'S A TALE TOLD..... (Cut to 2713)

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From the collection of Hans Perk

PROD. No. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT No. FINAL (by Dorris) PAGE No. 1 DATE 6-24-44

SEQ. No. 1 SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN RYMAN/STEWARD ANDERSON SECY DOROTHY

SCENE No.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	MUSIC ROOM	28-0	N/P 5 F	LS - PAN past house to wide pampas - stop - whisk PAN Back to start and TRUCK IN to house. Last line of narration in 2016, Seq. 2 overlaps into this scene as follows: ...BY AN OLD GAUCHO FROM URAGUAY. LISTEN. Then begins the narration of this picture: IT WAS EARLY ONE MORNING
				IN SPRINGTIME. JUST AS DAY WAS BEGINNING TO BREAK. AS THE SUN CAME UP OVER THE...OH! BUT I'M FORGETTING MY STORY. IT WAS SILENT OUT THERE ON THE PAMPAS. ONLY ONE LITTLE BIRD...
2	THOMAS	11-06	N/S 6½F	CU - Hornero bird, sleepy, comes out of his nest, walks to end of perch, falls off, comes back up and starts back into nest. Narr: ...WAS AWAKE. FROM HIS NEST CAME THE LITTLE HORNERO TO SEE IF THE...OH, SAY. D'YOU KNOW WHY THIS BIRD'S CALLED THE HORNERO? The bird shakes his head "No".
3	KING	5-0	N/S	MCU - Duck shakes head, says: HUH-UH. WHY?
4	THOMAS	20-15	N/P 5F	MS - Horno. Kid's shadow appears on horno, then kid appears with clothes over his arm. He walks half way thru scene, then dashes behind the horno and after a moment peeks from behind it. Narr: YOU SEE, HIS NEST IS JUST LIKE THE HORNO. THAT'S THE OVEN WHERE WE BAKE OUR BREAD AND OUR...Oh,
				OH! D'YOU KNOW WHO THAT IS? THAT'S ME, WHEN I WAS A LITTLE GAUCHITO, MANY MANY YEARS AGO, OF COURSE. AND WHY WAS I UP.... (Horno is oven)
5	THOMAS	38-0	N/P 5 F	CU - Kid dressing, wraps bolas around waist and starts out but comes back and picks up knife and puts it in belt, cutting it, his pants fall down. Narr: ...SO EARLY? BECAUSE I WAS GOING HUNTING. ALL ALONE. FIRST I PUT ON MY BOMBACHAS, AND TIED ON MY CHIRIPA. THEN I SLIPPED
				INTO MY NEW BOTAS, AND I PUT MY BOLEADORAS WHERE I COULD REACH THEM IN A HURRY. GAUCHITO! NOT FORGETTING MY HUNTING KNIFE. AND NOW I WAS READY TO GO...AWWWW! 1-08 WIPE OVER
6	JOHNSTON	26-04	N/S 6½F	LS - Kid climbing along ricky path. Narr: NOW THE BEST PLACE TO HUNT THE WILD OSTRICH IS OUT ON THE WIDE OPEN PLAINS, ON THE BROAD FLAT LAND OF THE....FLAT LAND! SAY, WHAT AM I DOING HERE? OH, NOW I REMEMBER. THIS DAY I WAS HUNTING FOR CONDOR BIRDS, HIGH UP IN THE
				MOUNTAINS.

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From the collection of Hans Perk

PROD. NO. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT NO. FINAL (by Dorris) PAGE NO. 2 DATE 6-24-44

SEQ. NO. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN. RYMAN/STEWARD ANDERSON SECY DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. S. DATA	DESCRIPTION OF ACTION
7	THOMAS	20-0	N/S 6½F	CU - Kid climbs up on large rock and background keeps changing from a rock to a tree as the narrator changes his mind. Narr: WHILE LOOKING AROUND FOR THE CONDORS, I CLIMBED TO THE TOP OF A ROCK. NO, COME TO THINK OF IT, IT WAS A TREE.
				LET'S SEE. MAYBE IT WAS A ROCK, ALTHOUGH I COULD SWEAR IT WAS A TREE. OH, WHAT'S THE DIFFERENCE. LET IT GO! LET IT GO!
8	THOMAS	14-0	N/S 5F	MS - Kid falls into scene onto ledge of a high cliff. He ignores the narrator while he is straightening himself, then finally sees the nest and big wings flapping slowly. Narrator: MY SHARP EYES SOON DISCOVERED THE NEST OF A .... PS-S-ST! GAUCHITO! THE NEST! EL NIDO! EL
				NIDO! I COULD TELL.....
9	THOMAS	5-0	N/S on PAN 5F	CU - Kid shushing narrator. Narrator: .... FROM THE WINGS HE WAS (whispers) HE WAS AT LEAST FIVE....
10	LARSON	13-04	N/S 5F	CU - Nest, Wings flap, go down into nest, donkey's head appears out of nest, wings appear again and donkey flies out of nest. Narrator: ....METERS FROM TIP TO TIP! THE BIGGEST CONDOR BIRD IN ALL OF...CARAMBA! WHAT'S THIS? I COULDN'T BELIEVE MY EYES!
11	LARSON	13-04	N/S 5F	MS - Donkey buzzing around flowers like a humming bird. Narrator: NO! IT COULDN'T BE! BUT THERE IT WAS! I WAS LOOKING FACE TO FACE WITH A FLYING DONKEY!
12	THOMAS	4-0	N/S 5 F	MLS - Kid sees donkey offstage, starts to unwrap bolas, donkey dashes into scene and then backs away from kid. Narr: THE DONKEY BIRD DIDN'T SEEM BASHFUL.
13	THOMAS	5-08	N/S 5 F	CU - Donkey in, sniffs kid and pulls kid's hat off. Narr: HE FLEW RIGHT UP CLOSE TO.... QUICK, GAUCHITO!
14	THOMAS	5-14	SA 12	CU - Kid grabs hat from donkey and then whirls bolas. Narrator: NOW! GET HIM! QUICK!

M-92

From the collection of Hans Perk

PROD. NO. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT NO. FINAL PAGE NO. 3 DATE 6-24-44
(by Dorris)

SEQ. NO. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN RYMAN/STEWARD ANDERSON SEC'Y DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. O. DATA	DESCRIPTION OF ACTION
15	THOMAS	10-06	N/P	MCU - Donkey caught in bolas, shakes himself free and kicks bolas away. Narr: AHA!! GOT HIM!
16	THOMAS	14-06	N/P 5 F	CU - Donkey in, kid tries to catch him, mad scramble, kid falls off ledge, donkey dives and pulls him back. Narr: NOW, NOW...EASY... EA-SY.* TSK, TSK, TSK. OH-OH-OH-OH-OHH-OHHHHH! (also says: CAREFUL!)
17	THOMAS	3-08	N/S 5 F	CU - Kid shakes head, donkey's head pops around corner of ledge in a silly "take."
18	THOMAS	6-02	N/S 5 F	CU - Donkey in some silly "take", winks.
19	THOMAS	6-12	SA 16	MCU - Kid motions toward donkey, disgusted, and walks out of scene.
20	THOMAS	3-04	N/S 5 F	MS - Hat showing over top of rock at right of cliff. Donkey sneaks in and walks toward hat. Narr: THIS DONKEY.....
21	THOMAS	3-12	N/S 5 F	MLS - Other side of cliff, showing hat on top of stick, kid sneaking out to come up in back of donkey. Narr: ...SHOULD BE WORTH A FORTUNE. I COULDN'T LET HIM....
22	THOMAS	9-08	N/S	MS - Donkey tip-toeing in to hat, as he grabs hat the kid jumps on his back, they go bucking out of scene. Narr: ...GET AWAY. SO I MADE UP MY MIND THAT I'D CATCH HIM, IF IT TOOK ME THE REST OF...HA-HA! NOW I HAD HIM. HOLD HIM....
23	THOMAS	25-02	N/P 5 F	MS - Donkey and kid bucking around in sky, they go into a big cloud, which bulges here and there (rhythm) and show that bucking continues inside. Narr: ...GAUCHITO!! RIDE HIM, COWBOY! HE ACTED JUST LIKE HE WAS LOCO, BUT I WAS AN EXPERT, OF COURSE. HE THOUGHT HE COULD THROW THIS
				GAUCHITO, BUT HE SOON FOUND OUT WHO WAS THE BOSS. PS-ST! GAUCHITO! WHO IS THE BOSS? Gauchito momentarily raises out of cloud and shrugs with an "I don't know" attitude. 1-08 WIPE OVER

M-92

From the collection of Hans Perk

PROD. NO. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT NO. FINAL (by Dorris) PAGE NO. 4 DATE 6-24-44

SEQ. NO. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN. RYMAN/STEWARD ANDERSON SECY. DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
24	LARSON	6-0	N/S 5 F	LS - Kid sipping mate beside campfire, in the moonlight. Narrator: I DECIDED TO TRAIN HIM FOR RACING, FAR OUT WHERE NOBODY COULD SEE....
25	LARSON	5-0	N/S on PAN 5F	MCU - Kid sipping mate, holding rope which shows action at other end of it. Narrator: ....'CAUSE I PLANNED TO WIN THOUSANDS OF PESOS....
26	LARSON	8-13	N/S 5 F	MS - Donkey flying around, whistle is heard and donkey stops in mid-air. Narrator: FOR THIS LITTLE BURRITO AND ME. I MADE BRILLIANT PLANS FOR THE FUTURE. WE'D.....
27	LARSON	6-03	SA 25	MCU - Kid takes out watch, looks up at donkey. Narr:..LIVE LIKE A COUPLE OF KINGS, AND I'D BE THE WORLD'S RICHEST GAUCHO....
28	LARSON	3-0	SA 26	MS - Donkey nods "okay." Narrator: .... WITH MY HANDS FULL OF.....
29	LARSON	5-08	SA 26	MS - Off-stage whistle, donkey perks up ears and goes into speed action, flying around in a circle. Narr: ....BIG DIAMOND RINGS.
30	LARSON	3-0	SA 25	MCU - Back to kid, who is trying to brace himself against terrific off-stage speed of donkey at other end of rope, kid being pulled around on his fanny.
31	LARSON	3-02	SA 26	MS - Off-stage whistle, donkey comes out of blue-streak effect into stop and holds in that stop position.
32	LARSON	11-12	SA 25	MS - Kid looking at watch, big smile of satisfaction.
33	LARSON	4-0	SA 26	MS - Donkey makes "take" and starts to flutter down with a big smile on his face. Narrator: THIS BURRITO WAS TAME AS A.....

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From the collection of Hans Perk

PROD. NO. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT NO. FINAL PAGE NO. 5 DATE 6-24-44
(by Dorris)

SEQ. NO. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN RYMAN/STEWARD ANDERSON SEC'Y DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
34	LARSON	10-11	N/S 5 F	MS - Donkey flutters into scene and lights on Boy's finger, kid puts him over on perch. Narr: ....KITTEN, HE WAS LEARNING NEW TRICKS EVERY DAY. YOU SHOULD SEE HOW HE'D BEG FOR MY MATE. HE LIKED IT MUCH
35	LARSON	4-05	N/S 5 F	CU - Donkey on perch. Kid offers him mate. Narr: ....BETTER THAN HAY.
36	LARSON	6-12	SA 35	CU - Donkey whistles.
37	LARSON	8-08	SA 35	MCU - Donkey and kid. Kid offers mate, donkey jumps on him and finally gets mate. Narr: THEN WE SOON.....
38	MUSIC ROOM	17-0	N/S 5 F	LS - Tree, moon, etc., silhouette of kid and donkey. Narr: ....FELL ASLEEP BY THE CAMPFIRE. WE BOTH WERE AS TIRED AS COULD BE. AND BURRITO AND ME. FADE TO BLACK AND CUT TO:
39	LARSON	7-0	N/S 5 F	LS - Town, fiesta decorations.
40	THOMAS	6-0	N/S 5 F	LS - Dancers dancing. Narr: FOR THIS WAS THE DAY OF FIESTA. THE GAUCHOS WERE HAPPY.....
41	SIBLEY	5-08	N/S 5 F	CU - Feet of the dancers. Narr: ....AND GAY. THEY DANCED THE ZAMBA AND GATO, AND.....
42	SIBLEY	3-0	N/S 5 F	CU - Concertina. NARR: ....GAMBLED THEIR PESOS AWAY.
43	SIBLEY	2-0	N/S 5 F	CU - Drums. Narrator: WHILE THE....

M-92

From the collection of Hans Perk

Prod. No. 2713 Prod. Title "THE FLYING GAUCHITO" Draft No. FINAL (by Dorris) Page No. 6 Date 6-24-44

Seq. No. Seq. Title

Director FERGUSON/LARSON Asst. Dir. LANSBURGH Layout Man KYMAN/STEWARD ANDERSON Secy DORRIS

Scene No.	Artist	Screen Footage	B. G. Data	Description of Action
44	SIBLEY	1-08	N/S 5 F	CU - Guitar. Narrator: ....CROWDS SANG AND....
45	JOHNSTON	5-0	N/S	MS - Gauchito and burrito under a tree. Narr: ....DANCED IN THE PLAZA, I JUST STOOD IN THE SHADE OF A TREE.
46	LARSON	4-08	N/S	LS - Hand throws coin to "sapo." Narrator: AND WATCHED THEM TOSS COINS AT THE SAPO.....
47	LARSON	3-06	N/S 5 F	CU - Top of "sapo." Coin goes into mouth of frog. Narr: BUT THIS GAME MEANT NOTHING TO ME.
48	LARSON	5-10	N/S 5 F	MCU - Gaucho kisses ball and throws it. Narr: SOME OTHERS WERE ROLLING THE BOCHAS, AND BETTING ON GAMES OF THIS KIND.....
49	LARSON	4-0	N/S 5 F	LS - Hand throws bochas. Narr: ....BUT I DIDN'T JOIN IN THESE PASTIMES. I HAD....
50	LARSON	5-06	N/S 5 F	CU - Balls surrounding bochine. Narrator: ....SOMETHING BIGGER IN MIND.
51	LARSON	3-0	N/S 5 F	CU - Gaucher starter. Narr: THE RACE.....
52	LARSON	8-0	N/S 5 F	CU - Poster, shadows of people cast over it. Narr: .....WAS ABOUT TO BEGIN, AND THE GRAND PRIZE WAS ONE THOUSAND PESOS.
53	JOHNSTON	5-0	N/S 5 F	LS - Lineup of horses. Narr: THE GAUCHOS WERE..

M-92

From the collection of Hans Perk

PROD. No. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT No. FINAL PAGE No. 7 DATE 6-24-44

SEQ. No. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN RYMAN/STEWARD ANDERSON SEC'Y DOROTHY

SCENE No.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
54	JOHNSTON	6-0	N/S 5 F	MS - Donkey and kid in lineup. Narr: ....HOWLING WITH LAUGHTER, WHEN THEY SAW US COME OUT ON THE TRACK
55	JOHNSTON	15-02	N/S	CU - Kid whispers in donkey's ear, donkey flutters wings under his blanket and rises up off ground. Narr: I WHISPERED "REMEMBER THE WINGS, BURRITO!" OH-OH-OH-OH! NOT YET! THE...
56	JOHNSTON	5-02	N/S 5 F	LS - Horses lined up, very tense. Narrator: .....GAUCHOS AND HORSES WERE ALL ON THEIR TOES.
57	THOMAS	3-02	SA 55	MS - Starter with flag, yells: LISTOS.... LARGUEN!
58	JOHNSTON	9-04	N/S 5 F	LS - Horses jump on signal to go, smoke clears and reveals donkey and kid still there. Narr: WE WERE OFF WITH THE SPEED OF A BULLET. WE FLEW DOWN THE TRACK LIKE THE WIND! EVERY GAUCHO WAS...ER...AH...AH...MEANWHILE BURRITO AND I WERE...AH...JOCKEYING FOR POSITION.
59	JOHNSTON	17-06	N/P 5 F	PS-ST! GAUCHITO! THEY WENT THAT WAY. THAT WAY. MCU - Kid and donkey in pose, anticipate back, donkey goes in blue streak, leaving kid in mid-air, kid goes in another blue streak, PAN along
60	JOHNSTON	3-0	N/P 5 F	and catch up with both blue streaks as they come together in trotting position. MCU - Gauchos laughing.
61	JOHNSON	4-04	N/P 5 F	MCU - Donkey and kid trotting along. Narr: NO WONDER THEY LAUGHED. I DIDN'T EVEN LOOK LIKE A.....
62	JOHNSTON	10-12	SA 61	CU - Donkey and kid anticipate back, then get into jockey position. Narrator: ...JOCKEY, HEY! GAUCHITO! COME ON! LOOK LIKE A JOCKEY!
63	JOHNSTON	3-0	SA 61	LS - Donkey and kid bouncing along in jockey position after assuming pose in snappy fashion.

M-92

From the collection of Hans Perk

PROD. No. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT No. FINAL (by Dorris) PAGE No. 8 DATE 6-24-44

SEQ. No. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN RYMAN/STEWARD ANDERSON SEC'Y DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
64	LARSON	5-0	N/S	EXT. LS - Donkey and kid bouncing along. Narr: PEPITO, THE PRIDE OF MENDOZA, WAS SETTING A FURIOUS PACE.....
65	JOHNSTON	4-0	N/P 5 F	CU - Cloud of dust, hoofs, heads, whips coming out of cloud of dust. Narr: ...AND FUEGO, GORDITO AND PINCO...YOU NEVER HAVE SEEN SUCH A RACE.
66	JOHNSTON	7-0	N/S 5 F	LS - Horses running around corral. Narr: NOW IT'S PEPITO AND FUEGO, IT'S FUEGO AND PEPITO, AND HERE COMES GORDITO ON THE RAIL.
67	JOHNSTON	2-04	SA 59	Two shot - Donkey and kid. Narr: DO YOUR STUFF, KID.
68	JOHNSTON	3-04	N/P 5 F	CU - Kid on donkey motions, "No." Narr: NO? WELL, DON'T WAIT....
69	JOHNSTON	3-0	N/P 5 F	LS - Kid on donkey, oncoming race just tearing toward them, hit them. Narr: ....TOO LONG, OR .....LOOK OUT!
70	JOHNSTON	6-0	SA 69	MCU - Donkey and kid sprawled on ground, dizzy. Narr: AHA! WHAT DID I TELL YOU? COMEON, GAUCHITO!
71	THOMAS	2-08	N/S	CU - Boy in take at [illegible] horses. Narr: THE WINGS! THE WINGS!
72	THOMAS	13-08	N/S or PAN 5F	MS - Boy goes [illegible] donkey and tries to [illegible] to untie the rope around donkey's blanket. Narr: QUICKLY I UNTIED THE ROPE. COME ON! COME ON! QUICKLY I UNTIED THE ROPE!
73	THOMAS	6-12	SA 71	CU - Kid looking toward camera in puzzled pose. Narr: EH? THE KNIFE! CORTALO! CORTALO!

M-92

From the collection of Hans Perk

PROD. NO. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT NO. FINAL (by Dorris) PAGE NO. 9 DATE 6-24-44

SEQ. NO. SEQ. TITLE

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN RYMAN/STEWARD ANDERSON SECY DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. O. DATA	DESCRIPTION OF ACTION
74	THOMAS	9-06	SA 72	CU - Kid trying to get knife out of belt, donkey scared. Kid gets knife out and cuts rope, donkey starts off, kid jumps on him, buzz-saw effect starts. Narr: AND NOW WE GO! YOU SHOULD SEE LITTLE BURRITO TEARING UP THE TRACK, SO FAST YOU.....
75	THOMAS	3-12	SA 66	LS - Donkey and kid whizz around corral, bowl over pickets of fence, horses in corral huddle together. Narr: ....YOU COULDN'T SEE US.
76	LARSON	1-05	N/P 5 F	MCU - Donkey and kid in blue streak effect thru scene.
77	LARSON	3-11	N/S 5 F	MCU - Hornero bird's nest spun around and down pole, leaving birds in the open.
78	LARSON	4-0	N/S 5 F	CU - Gaucho spectators looking to left, blue streak thru scene and blows off their clothes as they look to right.
79	LARSON	3-13	N/S	MCU - Gaucho on horse, cow beside him, blue streak breeze thru scene, Gaucho is moved to cow's back. Narr: AND DOWN THE HOME STRETCH COMES.....
80	LARSON	2-15	SA 65	Cloud of dust, whips, hoofs, etc. zooms over camera. Narr: ...FUEGO. NOW PEPITO'S....
81	LARSON	11-0	SA 76	Cloud of dust, one head after another appears out of it. Narr: ....AHEAD ON THE RAIL, HERE COMES PINGO, GORDITO AND GATO, AND DORADO IS RIGHT ON HIS TAIL. BUT WHERE IS BURRITO?
82	LARSON	3-14	N/S 5 F	Cannon ball effect as donkey and kid go thru scene. Narr: HERE COMES BURRITO!
83	LARSON	4-08	SA 76	CU - Blue streak thru scene, cloud of smoke suspended animation of race horses and gauchos. Narr: WE PASSED THEM LIKE THEY WERE STANDING STILL! AND NOW COMING DOWN....

M-32

From the collection of Hans Perk

PROD. NO. 2713 PROD. TITLE "THE FLYING GAUCHITO" DRAFT NO. FINAL (by Dorris) PAGE NO. 10 DATE 6-24-44

SEQ. NO. SEQ. TITLE RYMAN/STEWART

DIRECTOR FERGUSON/LARSON ASST. DIR. LANSBURGH LAYOUT MAN. ANDERSON SEC'Y. DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
84	LARSON	5-08	N/S 6½F	MLS - Finish line . Group of gauchos cheering. Donkey and kid come skidding across line to a stop. Narr:...ACROSS THE LINE OF FINISH IT'S ...BUHRITO...THE WINNER:
85	LARSON	5-00	SA 59	MCU - Closer shot of donkey and kid in pose. Narr: WELL, AMIGOS, IT WAS ALL OVER BUT...
86	LARSON	6-08	N/S 5F	MS - Kid walks over to get money, hand into scene with money bag, kid starts to take it, but is yanked out of scene by rope on his wrist. Narr:...THE SHOUTING, I THOUGHT. OH-OH!
87	LARSON	4-08	N/S 5F	MS UP SHOT of burro flying up dragging boy. Burro stops at top of pole where bird is sitting on nest. Narr: CARAMBA! THE JIG WAS UP! (Off stage crowd muttering)
88	LARSON	8-00	N/S 5F	CU - Donkey up in air in front of hornero bird's nest, wings fluttering. Donkey whistles then brays at bird, then "takes".
89	LARSON	2-08	SA 55	MCU - Group of gauchos shouting and muttering in Spanish and pointing up.
90	LARSON	1-08	SA 55	Closer shot - two gauchos pointing up, angry and muttering.
91	LARSON	4-06	SA 87	CU - Kid hanging by rope, looking down at gauchos.
92	LARSON	5-11	SA 82	MS - Kid hanging at tne of rope which is attached to donkey, donkey starts to fly away. Narr: AND WHAT BECAME OF THE FLYING DONKEY, YOU ASK? NEITHER..."
93	KING	16-00	N/S	MS - (Process shot using end of Sc. 92 showing donkey flying off into distance with kid hanging on rope.) Duck sitting in front of screen, waves. Narr:...HIM NOR ME WAS EVER SEEN AGAIN AS LONG AS WE LIVED. Duck's Narrator: ADIOS, AMIGO, DUCK: ADIOS. SO LONG, GOODBYE.

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From the collection of Hans Perk

(Into #2016 - Seq. 3)

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 1 DATE 6-12-44

SEQ. NO. 3 (OLD SEQ 11-1) SEQ. TITLE (LEAD INTO BAIA)

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
				NOTE: FIRST FIVE SCENES HANDLED BY JACK KINNEY
1	HAL KING	9-08		CU of Donald still looking at screen. Film is wrapped around his legs on the floor. He makes a "take" at o.s. Samba rhythm. Don: WHAT'S COMING OFF HERE? CUT TO:
2	MEADOR	1-04		LS large box with packages showing at top of of box. Smoke coming out of box to Samba rhythm CUT TO:
3	LOUNSBERY	3-00		MS of Don in take, dashing out of scene, saying: PRESENTS, OH BOY, LET ME AT 'EM. CUT TO:
4	LOUNSBERY	2-04		MS of Don running to smoking box. CUT TO:
5	LOUNSBERY	3-00		CU - Don jumps up on box and pulls smoking package out of box. CUT TO:
6	LOUNSBERY	8-08	N/S 5 F	CU - Don looking at package, it starts to animate in his hand and he drops it to floor, saying, SAY, WHAT'S THIS? TRUCK DOWN and hold on package as it bounces to rhythm. CUT TO:
7	CLARK/ REED	3-08	N/S	CU of Don unwrapping present. CUT TO:
8	CLARK/ MOORE	7-08	N/S 5 F	MS of book titled "Brazil." Don turns cover over and Joe Carioca pops up out of book on small stage. TRUCK to Joe. CUT TO:
9	MOORE	13-01	N/P	LS of Joe playing umbrella like flute. He strums umbrella like guitar. CUT TO:
10	MOORE	5-00		MLS of Joe strumming umbrella. CUT TO:
11	MOORE	22-01	SA9	MLS of Joe. Map of Brazil in b.g. He looks up at Don, recognizes him: JOE: AH, PATO DONALD COMO VIE VOCE! COMO VAI ESSA FORCA? etc. in Brazilian, then in English...OR AS YOU AMERICANS SAY, WHAT'S COOKIN'? o.s. Don says, JOE... CUT TO:

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From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 2 DATE 6-12-44

SEQ. NO. 3 SEQ. TITLE (LEAD INTO BAIA)

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
12	MOORE	5-04	N/S 5F	CU - Duck continues "CARIOCA! WELL I'LL BE DOGGONED!"
13	MOORE	3-08	SA 9	MLS - Duck in f.g. looking down at book and little stage on which Joe is standing. Joe says, "IMAGINE MEETING ME HERE?"
				(Cut to 2721 - Seq. 1)

M-92

From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 1 DATE 9-14-44

SEQ. NO. 1 SEQ. TITLE "HAVE YOU EVER BEEN TO BAHIA?"

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
1	MOORE	4-12	SA2016 Seq. 3 Sc. 9	CU - Joe Carioca says, "DONALD, HAVE YOU EVER BEEN TO BAHIA, NO?"
2	MOORE	3-06	SA2016 Seq. 3 Sc. 12	CU - Duck says, "NO, I HAVEN'T" CUT TO:
3	MOORE	3-07	SA2016 Seq. 3 Sc. 9	CU - Joe Carioca sighs and says, "AH! BAHIA." CUT TO:
4	MOORE	10-08	SA2016 Seq. 3 Sc. 9	MCU - Joe continues, "...LAND OF ROMANCE, MOONLIGHT, MUSIC, BEAUTIFUL GIRLS..." Aracuan bird enters (aracuan music starts) and takes cigar out of parrot's hand and then exits to left. CUT TO:
5	LARSON	13-12	N/P 5 F	MS - Aracuan runs around frame line - trailing smoke from cigar. A puff of smoke accents the music. He pulls frame line, pulling the parrot into field. CUT TO:
6	CLARK	34-15	Held cel	MCU - Joe scolds the aracuan in Brazilian - then apologizes to duck saying, "OH FORGIVE THE INTERRUPTIONS, DONALD, THIS CRAZY BIRD IS THE ARACUAN (Brazilian dialogue)...A VERY STUPID FELLOW. BUT TELL ME DONALD, HAVE YOU EVER BEEN TO BAHIA? Off stage duck says, "NO, I HAVEN'T."
				Joe says, "NO! OH I AM SO SORRY FOR YOU." He gets very dreamy-eyed and points to map with his umbrella, then says, "AH..... CUT TO:
7	JOHN McMANUS	18-08	N/S 5 F	Map of Brazil - Bahia encircled - IRIS IN the City of Bahia as we hear offstage parrot: "BAHIA..AH, BAHIA, IT IS LIKE A SONG..."
8	MUSIC ROOM	36-08	N/S 6½F Multi-plane	(Continuation of irised in Bahia scene) MLS - Bahia - Harbor. Dialogue continues... "IN MY HEART. A SONG WITH LOVE AND BEAUTIFUL MEMORIES (BRAZILIAN WORDS) AH, BAHIA, I CLOSE MY EYES AND I CAN SEE IT NOW. I CAN SEE THE BEAUTIFUL TWILIGHT IN THE SKY. I CAN FEEL
				THE BREEZE FROM THE BAY, AND I CAN HEAR THE MUSIC, THE MUSIC OF BAHIA." X-DISSOLVE TO Sequence 2 - Scene 1 "BAIA"

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 1 DATE 9-14-44

SEQ. NO. 2 SEQ. TITLE "BAIA"

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	MUSIC ROOM MEADOR	60-00	N/P 6½F Multi-plane	PAN SHOT of Bahia - A blue-red hue looking down along the shoreline of Bahia over the rooftops to the harbor. TRUCK IN and PAN OVER Rooftops, then PAN UP and TRUCK INTO brilliant sunset. (SONG starts at beginning of scene:)
				"OH BAHIA, AI, AI. WHEN TWILIGHT IS DEEP IN MY HEART, BAHIA, AI, AI. SOMEONE THAT I LONG TO SEE, KEEPS HAUNTING MY REVERIE, AND SO THE LONELINESS DEEP IN MY HEART CALLS TO YOU, CALLS TO YOU." DISS TO:
2	MUSIC ROOM	15-02	N/S 6½F Multi-plane	View of jungle. TRUCK IN towards pool of water. (Song continues: "I LIVE IN THE MEMORY OF, MANY DREAMS AGO..." CUT TO:
3	MEADOR	32-13	N/P 6½F Multi-plane	CU of orchid with dewdrops gleaming on petal. PAN DOWN with dewdrops as they drip into a red-violet pool. Drops causes ripples in the reflection of the orchid.
				(Song: "WHEN THE STARS WERE BRIGHT AND YOU WERE MINE ALONE, MY LOVE FOR YOU CANNOT DIE, THO THE OCEANS RUN DRY--OR HEAVEN FALLS FROM THE SKY. NOW YOU'RE GONE..." CUT TO:
4	MUSIC ROOM	16-01	N/P 6½F Multi-plane	LS of boat on river with Bahia in B.G. TRUCK BACK and PAN ALONG as second boat joins the first. (Song: Chorus of voices in "BAHIA" Solo voice echoes "CAN'T YOU HEAR MY LONELY CALL?"
5	MEADOR	19-00	N/P 6½F Multi-plane	MS Scene of jungle with dove flying thru scene on PAN. STOP PAN on LS of cathedral and start TRUCK IN. (Song: "MORENA, MAKE MY LIFE COMPLETE AGAIN, HOW..." CUT TO:
6	MEADOR	25-08	N/S 6½F Multi-plane	CU of tower of cathedral. Dove enters scene and joins mate and they both fly out of scene. TRUCK BACK. (Song: "...I PRAY FOR THE DAY, WHEN I'LL
				SEE YOUR SMILE, AND MY HEART WILL BEAT AGAIN." CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 2 DATE 9-14-44

SEQ. NO. 2 SEQ. TITLE "BAIA"

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	E. G. DATA	DESCRIPTION OF ACTION
7	ROWLEY McMANUS	34-06	N/P 6½ F Multi-plane	MCU Garden scene. The two doves fly into scene and light on love seat. (There are two palm trees backed by a deep twilight sky.) PAN DOWN to the two doves' reflection in the pool of a fountain. A leaf blows in, then
				another and they fall on the image of the two cuddled birds-breaking up the reflection (Song: Chorus: "OH, BAHIA, AI, AI." Solo: "WHEN TWILIGHT IS DEEP IN THE
				SKY, BAHIA, AI, AI. SOMEONE THAT I LONG TO SEE, KEEPS HAUNTING MY REVERIE, AND SO THE LONELINESS..."
8	MUSIC ROOM	41-04	N/P 6½ F Multi-plane	LS of city of Bahia on shoreline with two boats sailing along over the water. PAN ALONG with boats. TRUCK BACK and PAN UP into deep colored twilight sky, which fades out to black.
				(Song: "...DEEP IN MY HEART, CALLS TO YOU, CALLS TO YOU." FADE OUT.
				(TO: 2721 Seq. 3)

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 1 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE BAIXA DO SAPARTEIRO

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
				FADE IN
1	LOUNSBERY	6-08	SA2016 Seq. 3 Sc. 9	CU - Joe Carioca in silhouette - rim-lighting around him. he sighs and says: AH BAHIA, BEAUTIFUL BAHIA!
2	LOUNSBERY	8-15		MCU of Joe - Scene lights up and Joe snaps out of it with: OH...FORGIVE ME. BUT HAVE YOU EVER BEEN TO BAHIA DONALD? CUT TO:
3	MOORE	3-06	SA2016 Seq. 3 Sc. 12	CU - Don. NO! Joe: (o.s.) Parrot says, WELL, LET'S GO. CUT TO:
4	MOORE	15-10	N/P 5 F	MCU of Joe walking towards Don to the right. He hops off book. Joe: IF YOU GO TO BAHIA, MY FRIEND, YOU WILL NEVER RETURN. He suddenly swishes into 4 parrots who go into quartet, singing: E MUITA SORTE TEVE, E MUITA SORTE TEM, E MUITA SORTE TERA! HAVE YOU EVER BEEN TO BAHIA, DONALD? Point to Don at finish. CUT TO:
5	MOORE	2-08	SA2016 Seq. 3 Sc. 12	CU - Don startled, looks them over and answers: UH, UH! Joe: (o.s.) WELL, LET'S.... CUT TO:
6	MOORE	5-13	N/S 5 F	MS - Don and 4 parrots. Parrots finish line from previous scene: ....GO! They swish back into one parrot, who moves in and leans on Don's beak, continues song: THEY HAVE VATAPA! Don: WHAT'S THAT? CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 2 DATE 9-14-44

SEQ. NO. 3 SEQ. TITLE BAIXA DO SAPARTEIRO

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
7	MOORE	6-10	N/S 5 F	MCU - Reflection of parrot in duck's eyes. He says, "THEY HAVE CARURU." Duck says, "IS THAT SO?" as he blinks eyes. Parrot continues, "THEY HAVE MUNGUZA." Duck blinks again and says, "MUNGUZA?" CUT TO:
8	MOORE	7-04	N/S 5 F	MS - Parrot leans away from duck and says "DO YOU LIKE TO SAMBA?" Duck answers "OH SURE!" Parrot again swishes into four - this time in Baiana girl's costumes with cigars in their (parrot's) mouths. They swing into Portuguese lyric for 3-02 CUT TO:
9	MOORE	9-01	N/S 5 F	MCU - Baianas doing Samba rhythm in one spot- they go into Samba, turn and then reverse Samba turn.
0	MOORE	5-11	N/S 5 F	CU - Duck enjoying himself hears o.s. swish and makes surprised "take" to o.s.
11	MOORE	7-12	SA 8	Baianas have changed into four malandros in tableau harmony pose. They shift into different poses and hold as they sing - then go into anticipation of climbing into pyramid. CUT TO:
12	MOORE	7-14	N/S 5 F	MS - Four small malandros and big duck. Malandros form a pyramid and the top one pulls out a mallet holding it over duck's head in anticipation as he says "HAVE YOU EVER BEEN TO BAIA, DONALD?" Duck says, "NO!" - malandro hits him on the head with mallet - duck drops down into small duck they continue song "WELL, LET'S GO." Four malandros drop into one parrot in regular costume. CUT TO:
13	MOORE	7-04	SA 8	Closer shot - Parrot and duck - duck very surprised, looking himself over while the parrot continues, "WHEN YOU GO TO BAHIA, YOU WILL NEVER RETURN...." CUT TO:
14	MOORE	4-03	SA 9	MS - Parrot swishes into four parrots - they continue as quartet singing to the duck - they end with long "....TERA!" and freeze as the duck dialogue starts. CUT TO:
14	MOORE	3-08	N/S 5 F	CU - Duck says, "HAVE YOU BEEN TO BAHIA?" CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 3 DATE 9-14-44

SEQ. NO. 3 SEQ. TITLE BAIXA DO SAPARTEIRO

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
16	MOORE	14.03	SA 16	CU - Four parrots scratching heads, looking one to the other questioningly. Each one says "UH UH" They all turn together and say, "NO!" Duck o.s. says, "NO!"
7	MOORE	7-03	N/S 5 F	Dialogue continues -"WELL, LET'S GO!" Four parrots snap back into one as o.s. whistle is heard. Parrot and duck look offstage. CUT TO:
18	LARSON	9-00	N/S 5 F	Book - page turns over showing a little train - music starts and the parrot and duck run in. Parrot says, "HURRY DONALD, HURRY!" CUT TO:
19	CLARK	4-08	N/P 5 F	CU - Last car - parrot and duck hop aboard. Pandeiro and Flute music starts in this scene. CUT TO:
20	WOODWARD	6-00	N/S 5 F	MS - train thru the forest. CUT TO:
21	WOODWARD	5-00	N/P 5 F	CU - Last car hops curve - parrot and duck aboard. CUT TO:
22	CLARK	11-00	N/S 5 F	MLS - Train into hilly section CUT TO:
23	CLARK	7-00	N/S 5 F	LS - Forest and stream - train up to edge of stream.
24	CLARK	9-08	N/P 5 F	MS - Train into water CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 4 DATE 9-14-44

SEQ. NO. 3 SEQ. TITLE BAIXA DO SAPARTEIRO

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
25	CLARK	4-00	N/S 5 F	MS - Train out of water. CUT TO:
26	CLARK	2-14	N/S 5 F	CU - Engine whistling. CUT TO:
27	CLARK	7-10	N/S 5 F	MS - Aracuan on track - he jumps up and starts to draw new tracks. CUT TO:
28	CLARK	2-0	SA 26	CU - Train blowing whistle (s/a animation 26) CUT TO:
29	CLARK	4-00	N/S 5 F	LS - Aracuan lying on tracks - several new tracks drawn. CUT TO:
30	CLARK	3-14	N/S 5 F	MS - Head on shot - Aracuan lying on tracks in foreground - train comes up and goes out all around him. CUT TO:
31	CLARK MEADOR	2-06	SA 27	MLS - Cars all separate. CUT TO:
32	CLARK	8-08	N/S 5 F	MLS - Cars going thru tunnel. Then, last out of tunnel is engine who realizes he's way behind all his cars - speeds up. CUT TO:
33	CLARK	6-06	N/P 5 F	MLS - Locomotive catches up with other cars by passing on side track. CUT TO:
34	CLARK	5-08	No B.G.	MS - Train into station - it stops. (Sign: "BAIA") CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 5 DATE 9-14-44

SEQ. NO. 3 SEQ. TITLE "BAIXA DO SAPARTEIRO"

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
35	LOUNSBERRY	5-00	N/S 5 F	MCU - Smoke clears - dissolve out - parrot steps out and says, "WELL, WELL, HERE WE ARE IN BAHIA." Duck slides thru scene. CUT TO:
35/36	LOUNSBERRY	3-00	N/S 5 F	LS - Duck slides off book as the parrot says, "LAND OF ROMANCE...." CUT TO:
37	LOUNSBERRY	8-08	N/S 5 F	CU - Duck, just off book, says "BAHIA? WHERE IS BAHIA?" He jumps to his feet and looks around. Jose hops off the book and says as he taps duck with his umbrella, "WE ARE IN BAHIA....." CUT TO:
38	LOUNSBERRY	9-08	SA Seq.4 Sc. 1	MLS - Duck and parrot looking at book. Parrot says, "LOOK!" Page is flipped over - TRUCK IN CLOSE on book. CUT TO:
				(NOTE: Sc. 38 is cut on head end of Seq. 4 reel) CUT TO:
				Seq. 4 -"OS QUINDINS DE YAYA"

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 1 DATE 6-26-44

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
1	LOUNSBERRY	14-12	SA Seq. 3 Sc. 38	NOTE: Sc. 38 of Seq. 3 at head end of reel. CU - Duck and parrot looking at book. Offstage voice heard singing first call. Duck says, "WHO'S THAT?" Joe answers, "DONALD, THAT'S YAYA." Duck says, "WHO'S YAYA?" Joe hooks the duck with his umbrella, starts up on the book saying, "AH...A BAIANA, A BAIANINA.... CUT TO:
2	LOUNSBERRY	4-08	N/S 5 F	"...TEM BONITA!" (Joe's dialogue continued) MLS - they both run up on book and across the street into a doorway, as long shadow of girl appears on wall at end of street. CUT TO:
3	LOUNSBERRY	6-15	N/P 5 F	(Drums start - then voice is heard again) MLS - Duck and Joe in doorway looking out in direction of the voice. Parrot starts dialogue. "DONALD...." CUT TO:
4	MEADOR	8-13	N/S 5 F	"....OS QUINDINS DE YAYA, SHE SELLS COOKIES COOKIES MY FRIEND." (Dialogue continues o.s.) LS - Shadow appears on wall from around corner of the street. CUT TO:
5	MOORE	15-13	N/P 5F (AY-95)	MS - Duck and parrot in doorway. Duck says, "OH! OH!" as Aurora appears. She walks past them, turns and bends over, offering them her tray of cookies. She starts to sing title song. CUT TO:
6	LIVE ACTION	4-0	N/S 5F (AY-97)	CU - Aurora facing Camera, leaning over and singing song to o.s. duck and parrot. CUT TO:
7	MOORE	5-12	SA 5	MS - Aurora, duck and parrot. Aurora rises turns and exits to left, leaving them - duck with his heart thumping says, "WOOO! WOOO!" CUT TO:
8	KIMBALL	5-00	N/S 5 F	CU - Duck with heart thumping rises up out of scene except for feet - as he lets out a prolonged "WOOOOOOOOOOOH!" CUT TO:
9	KIMBALL	14-01	SA 3	(Girl's song continues o.s.) MCU - Parrot reaches up and pulls duck down into scene with his umbrella. Duck lands on the ground, jumps up and dashes out after the girl.

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 2 DATE 6-26-44

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
9)(	KIMBALL	[illegible]	SA 3	(continued) Parrot says, "DONALD," hooks him back in again. and tosses him up in the air where he floats in the air suspended from the umbrella. Parrot says, "MUITO BRIGADO," takes umbrella and leaves scene. Duck lands on the ground with a squawk,
				looks around, [illegible] Girl. CUT TO:
10	MOORE	17-06	N/P 5 F (AY-105)	MS - Girl walking along and singing, beside a wall. Parrot comes in on top of wall, tips hat to her and dances along. Duck rushes in on wall, upsets the parrot saying, "OH BOY, OH BOY, OH BOY." In opening (dip) in wall duck slides down in and parrot walks over him. Girl continues
				out of scene. Parrot opens his umbrella and parachutes out of scene. Duck follows. CUT TO:
11	LARSON	38-08	N/S 5 F (AY-206)	MS - Aurora walking along. Parrot floats in, throws a kiss to Aurora. She says, "ALLO." Parrot says, "COMO VIE?" Duck blue-streaks in, pushing the parrot out of the way, says, "HI TOOTS!" Parrot and duck walk along behind Aurora, watching her admiringly. Billy enters
				then other malandros (men of Bahia) Duck mumbling and squawking as they block out view, Aurora hands her tray of cookies to Billy and starts singing her song and they proceed along and out of scene. CUT TO:
12	MOORE/CLARK	19-15	N/S 5 F (AY-23)	LS - Book setup - song continues. Aurora and group enter singing and dancing. Parrot dashes in from around corner, scrambles up over pages and joins in the dancing. Duck rushes in, same path of action, falls as he scrambles up pages and eventually he too, joins the dancers.
				CUT TO:
13	CLARK	18-15	SA 12	CLOSER SHOT - Aurora, malandros, parrot and duck dancing. Song continues. CUT TO:
14	LIVE ACTION	8-13	SA 12	3/4 Figure of Aurora and group. Aurora makes "take" at offstage "Chooie," as the song finishes. CUT TO:
15	LOUNSBERRY	6-13	SA 12	CU - Duck and parrot against portion of live action legs. Duck and parrot look at o.s. Chooie and duck, sore, says, "WHO IS THAT GUY?"

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 3 DATE 6-26-44

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
16	MOORE	33-12	N/P 5 F (AY-160)	3/4 Figure of Aurora circling "Chooie" - parrot answers duck's question "OH, HE'S A MALANDRO, DONALD." Duck and parrot in f.g. of scene. The parrot dances out of scene, leading
17	LIVE ACTION	10-10	SA 16 (AY-180)	MS - Aurora plays to Chooie then turns and exits to right. "Chooie" looks after her, sore, then exits to left to tempt player. CUT TO:
18	LOUNSBERRY	13-12	N/S 5 F (AY-69)	MS - Pencil player. Duck enters with Aurora who plays up to pencil player. Duck dances thru scene and out to screen right. Parrot enters from screen left and works in front of Aurora and pencil player. CUT TO:
19	LIVE ACTION	5-11	SA 18 (AY-71)	CU - Pencil player CUT TO:
20	KIMBALL LOUNSBERRY	11-09	SA 18 (AY-69)	MS - Pencil player with Aurora playing up to him. Parrot and duck keeping time to rhythm on wall in front of them. Dick dances out followed by Aurora leaving the parrot in the scene. CUT TO:
21	KIMBALL	16-05	N/S (AY-89)	LS - Duck on wall, malandros moving in rhythm to Aurora's o.s. singing. They are looking off to screen left. Aurora enters and CAMERA DOLLIES IN to MCU of duck and Aurora (we lose malandros) Aurora sings to duck and duck answers on "CUME, CUME" Aurora whirls and leaves scene. Duck says, "OH BOY!" CUT TO:
22	MOORE	11-06	N/S 5 F (AY-117)	MCU - Parrot keeping time to rhythm - Aurora enters singing and they dance together, CUT TO:
23	MOORE	9-11	N/S 5 F (AY-125)	MCU - Aurora's legs and feet dancing on screen left, parrot dancing to her right - duck enters and bounces parrot out of scene. Aurora's song continues. CUT TO:
24	LOUNSBERRY	13-04	N/P 5 F	MCU - Follow thru of parrot sliding to a stop. He brushes himself off, looks back o.s. and laughs, then says, "DONALD - HA HA HA - DID YOU EVER SEE SUCH A FAST WORKER?" (o.s. singing by Aurora) CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 4 DATE 6-26-44

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
25	LOUNSBERY	24-11	SA 23 (AY-275)	MCU - Aurora singing to duck - he joins in - she is about to kiss him, hears o.s. orange peddler singing and leaves the duck, he falls over out of scene. Duck comes back up and looks o.s. - burning CUT TO:
26	LIVE ACTION	8-02	N/S 5F (AY-236)	MLS - Orange peddler singing - Aurora enters, moves up to him and starts playing up to him. CUT TO:
27	LARSON	8-11	N/S 5F	CU - Duck mumbling and burning. Head turns to green devil. He starts after peddler - parrot hooks him back with umbrella. (o.s. peddler's song continues) CUT TO:
28	LARSON	10-02	SA 24	MCU - Parrot says, NO, NO DONALD, TAKE IT EASY As he pulls duck behind wall. He then says, LOOK! and exhibits large mallet. Duck brightens. CUT TO:
29	CLARK	16-13	N/S 5F (AY-242)	MCU - Aurora and orange peddler swaying back and forth in samba rhythm under window. Duck appears mumbling, he swings mallet as peddler moves away and misses him - he swings again and misses. Aurora and peddler move out of scene, duck - off balance hits bldg. and falls out of scene with a squawk. CUT TO:
30	CLARK	14-08	N/S (AY-271)	MCU - Duck hits ground and mallet hits him on the head. O.S. song starts again (OS QUINDINS) then animated shadows of legs move over duck - live action legs follow, filling the screen, then exit. (Duck squawk as he gets hit with mallet.)
31	MOORE	18-15	New Overlay (AY-46)	LS - Book setup. Song continues with Aurora and group singing and dancing. Parrot dances with them and duck rushes in and joins them.
32	MOORE	24-10	(AY-53) SA 12	MS - Floor shot - live action group. Aurora and Billy dancing. Parrot and duck dancing up in front of them, doing same steps. They dance up to f.g. and out of scene. As Aurora turns in the dance offstage Chooie is heard singing. She looks offstage in direction of voice. CUT TO:
33	MOORE	11-05	SA 16 (AY199)	MLS - Chooie surrounded by girls walking toward camera and singing. Parrot joins them - they dance thru scene and out in f.g. CUT TO:
34	MOORE	24-04	(AY-143) SA 13	MLS - Rear view of Chooie and girls swaying toward Aurora and malandros. Parrot in lead, they go past Aurora and she turns to watch malandros join girls and all leave. Parrot follows, tipping hat to Aurora just before he leaves scene. Duck enters, bouquet of flowers behind back. He walks behind Aurora and to right. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 5 DATE 6-26-44

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
35	JOHNSTON	13-14	SA 22 (AY-299)	MLS - Don coughs to attract attention. Aurora turns, sees the duck with bouquet outstretched toward her. She says, "FOR ME...?" (All in Brazilian,) gathers him up until he is entirely hidden, kisses him with loud smack and then exits scene. Duck, still in mid-air with outstretched arms and legs, falls out of scene, followed by flowers. Don: OHHHH.... CUT TO:
36	JOHNSTON	5-10		CU of Don sitting on ground reacting to kiss. Gaga eyes going around in circles to samba rhythm--heart pounding. TRUCK IN to Don's eyes. Eyes bounce to beat of music. His collar unfurls to the beat of the music.
37	CLARK	-12		CU of lipstick marks around Don's eyes. DISS TO:
38	CLARK	1-11		Round disks swirling around. Dissolve to tambourines. DISS TO:
39	CLARK	2-01		Barrels bouncing to music. DISS TO:
40	CLARK	3-00		Maracas. DISS TO:
41	CLARK	3-01		Two "reco reco's" come into camera. Develop into two lines of them. (Green pipes) Trumpet comes into camera. Dark hole fills screen. Colored dots appear. CUT TO:
42	AARDAL/ LIVE ACTION	28-05		Dots change colors. People fill screen as balls move around. Aurora comes into screen. People exit scene. Background leaves with 'iris out' effect. Aurora comes into camera. White flash. CUT TO:
43	LIVE ACTION	20-13	Black Velvet (AY-232)	MS - Aurora in full figure breaks thru splash effect. Luis enters and dances with Aurora, then Billy enters and the three of them dance. They spin her out of scene. Several color changes take place during this routine. Billy and Luis go into crouch as scene ends, with lightning effect over scene. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 6 DATE 6-26-4

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
44	CLARK/ ROWLEY	10-12	Cel painted red (AY-236)	MS - Screen red - two roosters on screen of men - they go thru fighting routine as o.s. chorus is heard. X-DISS. TO:
45	MEADOR	4-05	(AY-238) SA 44	MS - Live action men dancing. Chorus heard o.s. CUT TO:
46	LOUNSBERRY ROWLEY	5-13	(AY-316) SA 44	MLS - Aurora and crowd - Aurora in f.g. duck and parrot beside her watching o.s. fight. Duck says, OH, BOY, OH BOY, OH BOY, OH BOY, OH BOY assumes fighting pose. CUT TO:
47	LIVE ACTION	9-14	(AY-334) SA 44	MCU - Men in kicking action (o.s. noises) CUT TO:
48	LIVE ACTION	2-08	SA 44 (AY-314)	CU - Aurora and crowd watching fight (chorus voices) CUT TO:
49	LIVE ACTION	3-13	(AY-331) SA 44	(O.S. Noises - voices) MCU - Men in fight dance. CUT TO:
50	LIVE ACTION	9-05	(AY-313) SA 44	CU - Aurora and crowd - she is attracted to something offscreen and leaves scene saying, COME ON BOYS! CUT TO:
51	LARSON	6-11	N/P 5 F (AY-319)	MS - Duck, parrot and Aurora go dancing down the street. Chorus in at end of scene. CUT TO:
52	SIBLEY	7-12	N/S 5 F (AY-281)	MLS - Aurora starts lamp post going to samba rhythm - Malandros and girls follow her thru scene. CUT TO:
53	SIBLEY	7-09	N/S (AY-294)	MS - Don dances into scene followed by dancing chair. Don falls into chair and its arms fold over him.

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From the collection of Hans Perk

PROD. NO. 2721 PROD. TITLE "BAHIA" DRAFT NO. FINAL PAGE NO. 7 DATE 6-26-44

SEQ. NO. 4 SEQ. TITLE OS QUINDINS DE YAYA

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
54	CLARK	7-1	N/S 5 F (AY-294)	MLS - Aurora starts buildings to samba rhythm. Crowd still following (chorus voices) CUT TO:
55	JOHNSTON/ SIBLEY	7-11	N/P 5 F	MLS - Parrot leading way - duck in chair past fountain with elephant figure. Parrot out of scene - duck pauses and turns to start the elephant to the rhythm but elephant lifts trunk and squirts duck out of scene. CUT TO:
56	CLARK	13-03	N/S 5 F (AY-310)	MS - Aurora appears on ramp - back to camera - starts buildings going - parrot follows her - duck dashes past them and on ahead. Malandros and girls all follow. CUT TO:
57	CLARK	7-15	N/S 5 F	LS - Buildings all going to the samba rhythm - shadows of people and moon also in rhythm. TRUCK BACK to include BOOK SETUP. X-DISS TO:
58	CLARK	12-04	N/S	Continue truck back thru dissolve to shot of book which slams shut. Voices are heard slowly diminishing to end.
				END OF SEQUENCE - TOTAL FOOTAGE 673-11
				(Cut to 2016 Seq. 4)

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From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 1 DATE 9-21-44

SEQ. NO. 4 (OLD SEQ. 3) SEQ. TITLE DUCK-PARROT BLOWING UP

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
1	LOUNSBERY	7-08	N/P	MCU - Closed book. Jose blows on umbrella, pops out of book, floats down, looks back at book. (To rhythm)
2	LOUNSBERY	7-08	SA-1	MCU - Book, ribbon of Duck's cap showing like a bookmark. Jose walks up to book, pulls ribbon, duck comes out squashed flat.
3	LOUNSBERY	26-06	N/P	MCU - Duck in squashed position, lands, comes up like folding cup (to rhythm) dances over to Jose, singing. Jose slaps Duck to wake him out of trance.
4	LOUNSBERY	8-04	N/S	MCU - Jose looking o.s. at Duck says: WHAT YOU FEEL ABOUT BAIA, HUH? TELL ME THE TRUTH.
5	LOUNSBERY	24-08	N/S	MCU - Duck strikes pose on dialogue: OH, SWELL! MARVELOUS! ROMANCE! BEAUTIFUL GIRLS AH-H-H! Prop moon drops into scene, Duck outlines a woman's figure, swoons over onto moon.
6	LOUNSBERY	7-04	SA 5	CU - Jose anticipates with cane, says: VOCE E UM GRAND PIRATA, OR AS YOU SAY, YOU ARE A WOLF! TAKE IT EASY! YOU HAVE MORE PRESENTS!
7	LOUNSBERY	3-0	SA 5	CU - Duck yanked out of scene by cane, says: PRESENTS!
8	LOUNSBERY	11-12	N/P	MS - Duck: MY PRESENTS! Duck and Jose run toward box, Duck passes Jose, runs up side of box, slips and falls back onto floor.
9	LOUNSBERY	2-04	N/S	LS - Duck gets to his feet.
10	LARSON	10-04	N/S	MCU - Duck looks up at box, then at himself, then over to Jose o.s. says: AH, I'M A...I'M A...A MIDGET! YOU....YOU'RE A MIDGET, TOO!

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From the collection of Hans Perk

PROD. NO. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT NO. FINAL PAGE NO. 2 DATE 9-21-44

SEQ. NO. 4 SEQ. TITLE DUCK-PARROT BLOWING UP

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
11	LARSON	7-04	N/S	MCU - Jose laughs, says: HO-HO, DONALD! DON'T WORRY! IT IS SIMPLE, MY FRIEND.
12	LARSON	5-12	N/S	CU - Duck cries, then brightens up at Jose's o.s. dialogue: JUST A LITTLE BLACK MAGIC WILL FIX YOU UP.
13	LARSON	25-0	SA 11	MCU - Jose goes into magician routine, spotlight turns on him, he whips out handkerchief, says: NADA AQUI ESTA MANGE, NADA AQUI ESTA MANGE, etc. Into magic dialogue, puts handkerchief over finger, takes it off, finger glows.
14	LARSON	5-10	N/S	MCU - Jose puts finger in mouth, blows, grows to huge size up out of scene.
15	LARSON	1-08	N/S	MCU - Duck looking up at Jose o.s., Jose's shadow covering him.
16	LARSON	8-04	N/S	MS - Duck's eye view of Jose in huge perspective. Jose says: ACREDITE SE QUIZER. BELIEVE IT OR NOT, IT IS VERY SIMPLE.
17	LARSON	42-12	N/S	MCU - Duck chases spotlight, gets it on himself, it's a sickly green, he goes into magic routine imitating Jose, uses hat over thumb.
18	LARSON	6-12	N/S	CU - Duck removes hat from thumb, thumb glows sickly, puts thumb in mouth to blow.
19	SIBLEY	8-14	SA 17	MCU - Duck's hand fills with air, then air all shifts to his tail.
20	MOORE	6-12	SA 11	CU - Jose laughs, says: QUE ENGRACADO! YOU ARE A FUNNY FELLOW!

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From the collection of Hans Perk

PROD. No. 2016 PROD. TITLE "THE THREE CABALLEROS" DRAFT No. FINAL PAGE No. 3 DATE 9-21-44

SEQ. No. 4 SEQ. TITLE DUCK - PARROT BLOWING UP

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE No.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
21	SIBLEY	17-11	SA 17	MCU - Duck goes into peanut shape, then to legs outstretched horizontally, pulls himself around then goes into long zigzag shape.
22	MOORE	6-12	SA 11	CU - Jose slapping head, laughs, says: YOU KILL MY HEAD!
23	SIBLEY	10-14	SA 17	MCU - Duck in tall zigzag, head zigzags down, he changes to shape of a Daschund, then goes round like a balloon, starts deflating.
24	SIBLEY	7-08	N/S	MCU - Duck deflates back into midget Duck, lying on floor, Jose laughs o.s.
25	MOORE	5-10	N/P	CU - Jose looking down at Duck o.s., says: AH, AH-HA! NO, NO MEU CARO AMIGO! VOCE DEVE USAR O OUTRO DEDO!
26	SIBLEY	7-08	SA 24	MCU - Duck listens to Jose o.s. says: HUH? Jose o.s. continues: HA, MY FRIEND, YOU ARE USE THE WRONG FINGER. Jose's hand comes into scene, puts Duck's finger into his mouth.
27	MOORE	21-12	SA 11	CU - Jose looking down at Duck o.s. says: NOW BLOW! Off-stage sound of Duck blowing, Duck comes up into scene same size as Jose; grabs Jose, says: THANKS, PAL! EMBRACIO! Jose; B-B-BUT, DONALD! YOUR PRESENTS! Duck yells: MY PRESENTS! and jumps out of scene.
				(Cut to 2725 Seq. 1)

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From the collection of Hans Perk

PROD. No. 2725 PROD. TITLE "LA PINATA" DRAFT No. FINAL PAGE No. 1 DATE 9-23-44

SEQ. No. 1 SEQ. TITLE INTRO. TO CHARRO - [illegible]

DIRECTOR JERRY GERONIMI ASST. DIR. RUSTY JONES LAYOUT MAN HENNESSY/HYMAN SEC'Y

SCENE No.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	CLARK	8-06	5 F N/P	[illegible] & Don leap in box. Don: WHOOPEE! Box falls open. They pull ribbons. TRUCK down to knot. CUT
2	MEADOR	6-08	5 F N/S	Cymbal crash - flash efx. - into sound track, featuring guitar and animated musical efx. CUT
3	MEADOR/ NEIL	14-08	5 F N/S	Violin appears in sound track. Silhouetted Duck and Parrot come in dancing. CUT
4	MEADOR/ NEIL	14-10	5 F N/S	Sound track - trumpet featured. Horn pulsates. Silhouetted Duck and Parrot dance in foreground.
5	MEADOR/ NEIL	28-09	5 F N/S	Sound track playing continuously. Duck and Parrot end dance by bumping into each other, stagger o.s. Duck back in - tries to grab guitar. Drumsticks slap his hands. Parrot in, takes guitar out of sound track and dances o.s. playing it. Duck grabs at trumpet and is pulled in sound track. CUT
6	MEADOR	10-01	5 F N/S	Duck as serape in sound track. Panchito singing o.s. - JALISCO NO TE RAJES... Don flattens out to thin line. CUT
7	MEADOR	9-11	5 F N/S	Sound track Duck in several tableaux. Don: WHAT'S THE BIG IDEA? Panchito continuing song: ....ME SALE DE ALMA GRITAR CON COLOR. CUT
8	MEADOR	7-03	5 F N/S	Sound track Duck in tableau. Panchito cont. ....ABRIR TODO EL PECHO PA ECHAR ESTE GRITO QUE LINDO ES JALISCO.... CUT
9	MEADOR/ NEIL	8-10	5 F N/S	Carioca walks in and watches sound track Duck. Sound track blows up like balloon. Vocal cont: ....PALABRA DE HONOR...R. Parrot touches track with cigar - big explosion. -Duck out of track. Charro in with yell. CUT

From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 2 DATE 9-13-44

SEQ. NO. 1 SEQ. TITLE INTRO TO CHARRO - LA PINATA

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN Hennesy/Hyman SEQ'CY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
10	KIMBALL	3-00		MCU of Don grabbing Joe. Panchito laughs o.s. CUT TO:
11	KIMBALL	7-14		MS of Panchito dancing in air with guns. Throws guns into the air yelling and whistling. CUT TO:
12	KIMBALL	2-00		Guns in the air, shooting. CUT TO:
13	KIMBALL	9-09		MS of Panchito catching guns in holsters. Looks o.s. sees Don and Joe. Panchito: AH HA, MY FRIENDS..... zips out of scene. CUT TO:
14	KIMBALL	11-13		CU of Don, Joe and Panchito. Panchito: BIEN VI NIDOS, CUATES...WELCOME TO MEXICO. SON-OF-A-GUN, IT'S A PLEASURE TO SEE SUCH FINE GENTLEMEN IN MEXICO. CUT TO:
15	KIMBALL	4-00		CU of Panchito flips sombreros to Don and Joe. Panchito: HERE, AMIGOS...DONALD... CUT TO:
16	KIMBALL	6-12		CU of hat flying on Don's head. Hat flies onto Joe's head. Panchito: JOSE..HA HA HA HA.... CARAMBA.... CUT TO:
17	KIMBALL	20-11	3/23/69 X	CU of Panchito coming down from top of scene and landing between Don and Joe. Pulls them to him. Panchito: NOW WE'RE THREE GAY CABALLEROS. Yells. Don and Joe vibrate. He sings: WE'RE THREE CABALLEROS...THREE GAY CABALLEROS. THEY SAY WE ARE BIRDS OF A FEATHER. CUT TO:
18	KIMBALL/ CARLSON	10-08	3/23/69 X	MLS of three flying thru the air. Don falls, Panchito and Joe step on him. Panchito walks o.s. Joe points o.s.
19	KIMBALL	24-10		Song: WE'RE HAPPY AMIGOS, NO MATTER WHERE HE GOES.... CUT TO: MCU of Panchito and Joe in chorus routine. Don flies into scene and joins them. They dance around

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 3 DATE 9-13-64

SEQ. NO. 1 SEQ. TITLE INTRODUCTION TO CHARRO

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN Hennesy/Hyman SECY.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
19	KIMBALL	24-10		MCU Panchito and Jose in chorus routine. Don flies into scene and joins them. Songr "...THE ONE, TWO, AND THREE GOES. WE'RE ALWAYS TOGETHER. WE'RE THREE HAPPY CHAPPIES WITH SNAPPY SERAPES..." Serapes become fluorescent "...YOU'LL FIND US BENEATH OUR SOMBREROS."
				They disappear beneath their hats. Come into scene from top of screen and dance. CUT TO:
20	KIMBALL	4-11	5P N/S	CU Panchito sings: "WE'RE BRAVE AND WE'LL STAY SO..." He pulls out gun and twirls it-- muzzle of gun in extreme CU, voice comes out of gun barrel as Panchito flips coin. Song: "...WE'RE BRIGHT AS A PESO."
21	KIMBALL	1-08	SA 15	CU - Duck yells: "WHO SAYS SO?" CUT TO:
22	KIMBALL	4-13	4P N/S	CU of Jose and Panchito as they zip in, point guns playfully at Don: "WE SAY SO. THE THREE CABALLEROS." Then they smile at Don. CUT TO:
23	MOORE	4-07	5 P N/P	CU Jose playing umbrella like trombone and dancing at the same time. CUT TO:
24	KIMBALL	22-10	5 P N/P 7/23/64 X	CU of Don, Jose, and Panchito standing on cloud. All three point to stars: "OOOOOHHHHHH" Charro: "WE HAVE THE STARS TO GUIDE US." Guitars appear. "GUITARS HERE BESIDE US.." They play instruments. "..TO PLAY AS WE GO."
				Instruments zip out and all three dance. "WE SING, AND WE SAMBA..." CUT TO:
25	KIMBALL	2-06	5 P N/S	CU - Panchito: "WE SHOUT, 'AYE, CARAMBA!" CUT TO:
26	MOORE	2-12	5 P N/S	CU - Carioca: "WHAT MEANS 'AYE, CARAMBA?" puzzled expression.
27	KIMBALL	2-06	SA 25	CU - Panchito: "OH YES, I DON'T KNOW." Pantomines.
28	KIMBALL	5-08	5 P N/S	LS of all three dancing: "OOOOHHHHH." Lightning flash. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 4 DATE 9-13-44

SEQ. NO. 1 SEQ. TITLE INTRO TO CHARRO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. O. DATA	DESCRIPTION OF ACTION
29	KIMBALL	10-11	5 F N/S	All three in fountain tableau - rain - water pouring into hats. Panchito: THRU FAIR OR STORMY WEATHER.... Lightning flash. Seared tableau. ....WE STAND CLOSE TOGETHER.... CUT TO:
30	KIMBALL	7-05	5 F N/S 2 BG's	Bookend tableau. Panchito: LIKE BOOKS ON A SHELF. Truck in to Don up like flat book. AND PALS THOUGH WE MAY BE.... CUT TO:
31	KIMBALL	2-08	5 F N/S	CU - Panchito forms image of girl in pantomine - WHEN SOME LATIN BABY SAYS.... CUT TO:
32	KIMBALL	10-08	5 F N/F	Image of girl walks off scene. ....YES, NO OR MAYBE (whistle) EACH MAN IS FOR HIMSELF. They all scramble after her. Then Panchito stops them. CUT TO:
33	KIMBALL	7-06	5 F N/S	Panchito sings in Spanish: JALISCO NO TE RAJES.... CUT TO:
34	MOORE	4-10	5 F N/S	Carioca playing umbrella as hot trombone. Panchito: ME SALE DE ALMA.... CUT TO:
35	KIMBALL	3-11	SA 33	Panchito singing and dancing: GRITAR CON COLOR.... CUT TO:
36	KIMBALL	4-12	5 F N/S	All three dancing. Panchito: ABRIR TODO EL PECHO... - Duck playing on beak - Parrot playing on umbrella. Panchito singing. CUT TO:
37	KIMBALL	3-08	5 F N/S	CU - Don making music with beak as Panchito sings o.s. PA ECHAR ESTE GRITO QUE LINDO ES JALISCO.... CUT TO:
38	KIMBALL	55-14	5 F N/S	3 shot - Panchito still singing: ....PALABRA DE HONOR...R. He holds long note. Donald and Jose run into scene. Series of fast gags with Don and Carioca. Panchito shrinks down and disappears under sombrero. Don and Carioca look under sombrero for Panchito. Pinata grows up underneath hat. Panchito comes out of it and slides down pinata, yelling as he leaps to floor. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 5 DATE 9-13-44

SEQ. NO. 1 SEQ. TITLE INTRO. TO CHARRO - [illegible]

DIRECTOR ASST. DIR. LAYOUT MAN SEC'Y

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. S. DATA	DESCRIPTION OF ACTION
39	JOHNSTON	2-00	5F N/S	Don puzzled and excited - points to pinata "WHAT'S THIS?" CUT
40	JOHNSTON	9-07	SA 39	Panchito answers surprised: WHAT'S THEES? (laughs) THEES IS YOUR GIFT FROM MEXICO, DONALD - A PINATA. CUT
41	JOHNSTON	8-04	5 F N/S	Duck - patting pinata: OH, BOY, OH BOY - A PINATA. Stops suddenly - thinks - makes double take. WHAT'S A PINATA? CUT
42	JOHNSTON	8-07	5F N/S	CU- Panchito explains: A PINATA IS FULL OF SURPRISES -- PRESENTS. IT IS THE VERY SPIRIT OF CHRISTMAS. CUT
43	JOHNSTON	20-13	SA 39	Don yells: CHRISTMAS, and dances around pinata singing "Jingle Bells." Panchito stops him: (LAUGHS) NO, NOT THAT....FOR GOODNESS SAKES, NOT KINGLEY BELLS. IN MEXICO THEY SING LAS POSADAS. X-DISS.
44	JOHNSTON	3-11	5F N/S	CU - Hand holding "Las Posadas" card. Truck in. Panchito: .....THIS CUSTOM TAKES....
				(Cut to 2725, Seq. 2)

From the collection of Hans Perk

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PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 1 DATE 9-14-44

SEQ. NO. 2 SEQ. TITLE LAS POSADAS & BREAKING PINATA (LA PIÑATA)

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN. Ryman/Hennesy SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
1	ROWLEY	9-00	Mtpl.	CU - church on postcard. Panchito ....PLACE ON EACH OF THE NINE DAYS BEFORE CHRISTMAS. EACH EVENING THE CHILDREN GATHER AT.... wipe-off
2	ROWLEY	14-00	6½F N/P	Children with candles, marching along on pan singing. Truck down to images of Mary & Joseph. Panchito: ...THE VILLAGE CHURCH AND FORM A PROCESSION, SYMBOLIZING THE JOURNEY OF MARY AND JOSEPH FROM NAZARETH TO BETHLEHEM. THE LITTLE ONES CARRY.... wipe-off
3	ROWLEY	11-00	6½F	Children singing at door. Panchito: .... IMAGES OF THE SAINTS FROM HOUSE TO HOUSE SINGING A PLEA FOR SHELTER OR POSADA. x-dis.
4	ROWLEY	7-00	4F N/S	Extreme CU of Children holding candles above head. Panchito: A REPLY COMES FROM WITHIN THE HOUSE, "NO POSADA, NO SHELTER." x-dis.
5	ROWLEY	7-08	6½F N/S	CU - children looking downhearted at closed door. Truck back. Panchito: .....LOOKING SAD AND DOWNHEARTED, THEY TRY..... wipe-off
6	ROWLEY	10-00	6½ N/S	CU Children going away from camera. Panchito: ...AGAIN, BUT THE REPLY IS STILL THE SAME, 'NO SHELTER, NO POSADA!' wipe-off
7	ROWLEY	7-08	6½F N/S	LS - Group of children coming toward camera. toward camera. Approach house. Panchito: THEY REPEAT THEIR SONG TIME AFTER TIME, AND ALWAYS THEY ARE REFUSED. x-dis.
8	ROWLEY	4-08	6½F N/S	CU - children sing. (Full Figure) with downcast eyes. Panchito: UNTIL AT LAST.... x-dis.
9	ROWLEY	12:00	6½F N/P	CU of children (Full Figure) with upturned eyes. Truck back to open door. Panchito: ...THEY REACH A FRIENDLY HOUSE AND THE DOOR IS OPENED. 'COME IN, COME IN, HOLY PILGRIMS, THIS HUMBLE HOME IS YOURS.' x-dis.
10	ROWLEY	8-00	6½F N/P	CU of children - enter thru doorway 3/4 into camera. Panchito: ....AND NOW MARY AND JOSEPH HAVE FOUND SHELTER AT LAST. x-dis.

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 2 DATE 9-14-44

SEQ. NO. 2 SEQ. TITLE LAS POSADAS & BREAKING PINATA

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN. Ryman/Hennesy SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
11	M.R.	3-00	6½F N/S	CLOSEUP - happy girl's face - arm raised above head. Panchito: THEN.... CUT TO:
12	M.R.	2-00	6½F N/S	Extreme CU - happy boy's face. Panchito: .....THE REJOICING BEGINS.... CUT TO:
13	M.R.	1-08	6½F N/S	Extreme CU - happy girl's face. Panchito: ....THE.... CUT TO:
14	M.R.	6-08	6½F N/S	CU - children dancing happily. Panchito: .....FEASTING, THE CELEBRATING, AND FINALLY THE BIGGEST SURPRISE OF ALL.....
15		6-00		LS of Children dancing around Pinata - Blindfolded boy about to break it. Panchito: ...BREAKING THE PINATA." FADE OUT
16	JOHNSTON	14-08		FADE IN on Don, Joe & Panchito looking at Pinata. Panchito hands Don a club: AND NOW FOR YOUR PINATA, DONALD. HERE YOU ARE. GO TO IT. Don, with club: ONE SIDE, BOYS. ONE SIDE. I'M GONNA SMACK IT. Panchito interrupts: NO, NO. HOLD IT! HOLD IT! CUT
17		4-12		CU of Panchito: HOLD IT DONALD. FIRST YOU MUST BE BLINDFOLDED. CUT TO:
18		15-09		CU of Don. Panchito ties blindfold over Don's eyes. Panchito: YOU HAVE TO PUT THIS OVER YOUR EYES. THAT'S PART OF THE TRADITION. He twirls Don around. NOW, NOW, STAND HERE NOW. HIT IT HARD. He places Don beside Pinata and goes out of sc. CUT
19	JOHNSTON/ KIMBALL	2-13	5F N/S	CU of Panchito throwing rope out of sc. Panchito: ALL RIGHT, LET'S SEE YOU SMACK IT. CUT TO:
20	KIMBALL	1-09	5F N/S	Shot of rope going over rafters. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 3 DATE 9-14-44

SEQ. NO. 2 SEQ. TITLE LAS POSADAS & BREAKING PINATA (LA PINATA)

DIRECTOR Gerry Geronomi ASST. DIR. Rusty Jones LAYOUT MAN. Ryman/Hennesy SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
21	KIMBALL/ JOHNSTON	4-02	5F N/S on pan	MLS of Don standing by Pinata. Rope lands on Pinata and lifts it off the ground. Don taps side of Pinata with club. Don draws back in anticipation. CUT TO:
22	JOHNSTON	2-03	5F N/S	CU of Panchito and Joe winking and pulling rope. CUT TO:
23	JOHNSTON	7-00	SA21	MS Pinata yanked up just as Don swings. He misses - follow thru on swing sends him in auto-gyro effect. When he lands, bat hits him on head. CUT TO:
24	JOHNSTON/ KIMBALL	4-13	SA 22	MCU Panchito and Carioca laugh - let Pinata down. CUT TO:
25	JOHNSTON/ KIMBALL	9-14	5F N/S	MCU Pinata drops into scene. Don still blindfolded feeling for Pinata. Joe and Panchito pull it up as Don swings. He misses - bat hits floor. Loose board hits Don in face. He vibrates from hit. Don: JUST A MINUTE....(mumbles). Joe and Panchito laugh. CUT TO:
26	JOHNSTON/ KIMBALL	4-06	SA19	CU - Panchito and Carioca laughing. Make take and let Pinata down. CUT TO:
27	JOHNSTON	2-10	SA21	MCU of Don bending over. Pinata comes down. As Don raises up, he bumps his head. CUT TO:
28	JOHNSTON	9-06	5F N/S	CU - of Don, under Pinata - Don: OH OH - Eye pops up out of blindfold. AH! AH! CUT TO:
29	JOHNSTON	6-06	SA21	MCU of Don. Brings bat up as Pinata flies out of sc. Don swings upwards and hits himself on fanny. Sends him into a spin. Pinata comes in and out of sc. Don swings wildly through the air mumbling. CUT TO:
30	JOHNSTON	5-14	5F N/S	Don swinging wildly at Pinata and missing. Pinata comes in from behind swinging on rope and hits Don. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 4 DATE 9-14-44

SEQ. NO. 2 SEQ. TITLE LAS POSADAS & BREAKING PINATA

DIRECTOR Gerry Geronomi ASST. DIR. Rusty Jones LAYOUT MAN. Ryman/Hennesy SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
31	JOHNSTON/ ROWLEY	2-06	SA28	CU - club missing Pinata. CUT TO:
32	JOHNSTON	2-00	SA28	CU - Don takes terrific swing at Pinata. One eye out of blindfold. CUT TO:
33	ROWLEY	2-12	SA31	Club hits Pinata breaking it -- presents fall, filling scene. CUT TO:
34	ROWLEY	6-00	5F N/P	CU of presents falling on pan, featuring bull and masks. X-DISS.
35	ROWLEY	7-12	SA34	Presents falling , featuring book, serape and straw horse. CUT TO:
36	JOHNSTON	11-04	5F N/P	CU of straw horse, pig and doll march to music. CUT TO:
37	JOHNSTON	4-13	5F N/S	LS of Joe, Panchito and Don catching presents. They set them down. CUT TO:
38	JOHNSTON	8-04	5F N/P	MCU - pig picks Don up. Don falls off and paper bull falls down thru scene, landing on top of Don. Don gives big scare take and zips out of scene left. CUT TO:
39	JOHNSTON	11-07	5F N/P	Don running. Serape falls on him. Don gets serape off his face and draped over head. Panchito comes in. Panchito: YOU SEE, DONALD. DIDN'T I TOLD YOU IT WAS FULL OF SURPRISES?
				(Cut to 2725, Seq. 3)

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 1 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN. Hennesy/Phillips

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	JOHNSTON	10-05	6½F N/S on P	LS of 3 in front of book entitled "MEXICO." Don w/serape, Panchito & Jose. Panchito opens book and points to flag of Mexico proudly: AH, LA BANDERA MEXICANA. Truck in on flag. CUT TO:
2	JOHNSTON	6-07	5F N/S	CU Don and Jose. Don lifts serape off eyes as he and Carioca listen to Panchito o.s. DID YOU KNOW THAT THE HISTORY OF MEXICO IS IN HER FLAG? Don: YEA? CUT TO:
3	JOHNSTON	7-05	5F	CU - Panchito continues talking: OH YES, YOU SEE MANY HUNDREDS OF YEARS AGO THE GOD OF THE AZTECS..... CUT TO:
4	MEADOR	5-12	6½F N/S	CU of Mexican Flag, Truck in on eagle. Panchito ...COMMANDED THEM TO BUILD A BIG CITY WHERE THEY WOULD FIND AN EAGLE DESTROYING A SERPENT... DISS TO:
5	MEADOR	7-15	6½F N/S	ECU of eagle and snake. Panchito cont: ...BUT WHEN THEY FIND THIS EAGLE, HE WAS SITTING ON A CACTUS.... Truck back and cut to longer shot of eagle, showing cactus and rock.... ON TOP OF A ROCK. CUT TO:
6	MEADOR	24-05	6½F N/S	LS - Lake with eagle on rock. Panchito:.... ..WAY OUT IN THE MIDDLE OF A LAKE. CARAMBA, TO BUILD A CITY HERE WOULD BE ALMOST IMPOSSIBLE. City growing. ....BUT THEY BUILT AND BUILT AND BUILT SOME MORE, UNTIL TODAY (Truck in) BELIEVE IT OR NOT, THE LAKE IS FULL OF MEXICO CITY.
				X-DISS. to Water Colors
7	M.R.	128-07	6½F N/S 10 BG's	Start of vocal by Carlos Rameriz of "MEXICO" o.s Water colors changing from one to another by trick processing.
				A. L.S. Church & Square. Song: "SWEET MUSIC, GAY SERENATAS."
				B. Villagers around dancing couple. Song: "...TROPIC SKIES..."
				C. Night scene of orchestra group in pavilion in park. Song: "...OF VELVET BLUE."
				D. Patio garden with fountain - man on horse serenading girl, on balcony. Song: "MAGIC GARDENS PERFUME THE BREEZES..."
				E. Little boats on Xchimilco (floating garden.) Song: "WHERE LOVE BROUGHT ME TO YOU." X-DISS.

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 2 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN. Jennesy/Phillips

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
(7)	(Continued)			Water colors continue to form as vocal of "MEXICO" continues: F. Bright scene of village & market place in f.g. Song: "MEXICO, WITH ALL YOUR ROMANCE, YOUR SONG OF LOVE WILL LIVE FOREVER AFTER..." CUT TO:
				G. Girls in bright costumes & white flowing hats standing in square. Song: "MEXICO, SWEETHEARTS ARE SINGING, LOVE BIRDS ARE WINGING..." CUT TO:
				H. Yellow sunset over lake with fishing boats & loop nets. Song: "...THROUGH A SKY FILLED WITH LAUGHTER. PARADISE, THAT'S WHERE I FOUND YOU..." CUT TO:
				I. 2 canoes filled with flowers - boy in one - girl in other. Song: "YOUR MAGIC SMILE MADE THE BLOSSOMS BLOOM AROUND YOU..." CUT TO:
				J. SA (I) only on book page. MEXICO -- WHY DO I FEEL AS I DO.... CUT TO:
8	M. R.	12-00	SA 1	CU of Book with Water Colors (same as (J). Conclusion of vocal - water color ...I SIMPLY FELL UNDER THE SPELL OF YOU. CUT TO:
9	JOHNSTON	7-08	SA 2	CU - Carioca and Don applaud Panchito: Jose: HOBA, HOBA, NICEE - OH BOY! Don: BRAVO CUT TO:
10	JOHNSTON	5-04	SA 1	CU - of Panchito to left of Folio - points - AH, BUT THIS IS ONLY THE BEGINNING, AMIGOS. CUT TO:
11	JOHNSTON	3-02	SA 1	MLS of Panchito pushing Folio page to right. Panchito: TAKE A LOOK AT THEES ONE." CUT TO:
12	JOHNSTON	4-08	SA 2	CU - Don and Carioca reacting. Don: OH BOY, WHAT A PRETTY PICTURE. CUT TO:
13	JOHNSTON	5-12	SA 1	Folio Shot. Don and Carioca rush up to frame of picture. Charro o.s. AND NOW FOR A NICE LITTLE TRIP THRU MEXICO..... CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 3 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
14	JOHNSTON	4-10	5F N/S	CU - Panchito talking: ....ON THE MAGIC SERAPE. Looks right and whistles. CUT TO:
15	JOHNSTON	12-14	5F N/P	CU Serape - backs up for good start and glides over, picking up Don and Carioca. Starts forward on Pan as Charro hops on. Panchito o.s.: ALL ABOARDO, AMIGOS! Don, excitedly: AW, WHAT'S GOIN' ON HERE? CUT TO
16	JOHNSTON	17-07	6½F N/S	LS - Of Panchito. Don and Joe ride serape into sc. and Panchito hops on, as it circles and Panchito gestures at picture to bring in a live action. Water color changes to live action.
				Vocal starts: PARADISE, THAT'S WHERE I FOUND YOU. X-Diss.
17	JOHNSTON	11-12	5F N/P	CU Don, Panchito, Jose on serape as it goes over Taxco - Vocal: YOUR MAGIC SPELL MADE THE BLOSSOMS BLOOM AROUND....
18	JOHNSTON	4-12	5F N/S	CU of Panchito gesturing at Donald. L.A. in b.g. Vocal: ...YOU. MEXICO...
19	JOHNSTON	6-00		LS (SA 18) 3 Characters on serape passing over L.A. City in b.g. Song: ...WHY DO I FEEL.... DISS TO:
20	JOHNSTON	12-00	5F N/S	Serape comes in - passes auto. Vocal: I SIMPLE FELL UNDER THE SPELL OF YOU... X-DISS.
21	JOHNSTON	4-06	5F N/S	Serape sails into scene and moves off toward distant mountains. X-DISS.
22	JOHNSTON	11-02		Serape moves over Patzcuaro Lake, down toward island. Panchito: AND THIS, DONALD, IS PATZCUARO - A FISHERMAN'S PARADISE. Don: YEA... CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 4 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
23	JOHNSTON	5-00		Serape sails past island shoreline. Panchito fishing. CUT TO:
24	JOHNSTON	9-07		Don lying on serape watching ahead - dips fingers in water. Don: ...BEAUTIFUL. OH, BOY, WOULD I LIKE TO COME BACK SOMEDAY AND DO A LITTLE FISHIN'. OH, OH. CUT TO:
25	JOHNSTON	12-13		Serape sails over fishing boats. All three lean over side to look. Serape goes off in distance. CUT TO:
26	JOHNSTON	28-08		Framed shot - serape comes out of picture book. Charro hops off yelling - pushes picture off to R. Serape comes into f.g. - brake stop. Don and Carioca roll down serape as "THE JARABE PATENO" begins. Serape out of scene. Don:
27	JOHNSTON	9-04		WHAT'S GOIN' ON HERE? Charro: - IT'S MY FAVORITE DANCE... CU - 3 characters looking over book frame at dancers ---Don:...THE JARABE PATENO. CUT TO:
28	M.R.	12-04		MS - villagers dancing Jarabe Pateno. CUT TO:
29	M.R.	11-13		LS - group dancing. CUT TO:
30	M.R.	11-13		CU boy and girl dancing - other dancers in b.g. CUT TO:
31		11-07		MCU of dancers.
32	LARSON	22-08	6½F N/S	MLS Don and Carioca trying to dance the Jarabe Pateno outside of book frame. Don: DOGGONE IT, I CAN'T GET IT. Charro: NO, NO, BOYS. YOU ARE OFF THE BEAT. Hops up on frame and points. THIS IS THE WAY. Don and close watch. Don: WELL... CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 5 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
33	M.R.	6-12	LA ONLY	CU - feet of two dancers - Camera pans with feet. Don (o.s.): WHAT DO YOU KNOW. CUT TO:
34	LARSON	10-06	SA 32	Don and Carioca watch Panchito do dance steps. Then Panchito stops dancing and claps to rhythm, as Don and Jose begin to dance. CUT TO:
35	M. R.	7-00	LA ONLY	MS - couple dancing. (full figures) CUT TO:
36	M.R.	11-15	LA ONLY	MCU - little children dancing. CUT TO:
37	LARSON	16-14	SA 32	Don and Carioca dance as Panchito claps. Don hums to music. Dance ends. Trio applauds dancers. Charro: BRAVO, BRAVO. EXCELENTE. Carioca: BRAVO, BRAVO.
38	LARSON	23-05	6½F N/S	Serape comes in and picks them up. Panchito yells. As serape sails over group Don waves: THANKS, I HAD A WONDERFUL TIME. As serape goes off into distance, Charro: ADIOS AMIGOS - SO LONG - GOODBYE. X-DISS:
39	PATTERSON	17-12	5F N/S	Serape circles up from Lake Patzcuaro, sails over map of Mexico and goes out top of field. Truck in on Veracruz. WIPE:
40	PATTERSON	14-15	6½F N/P	Dancers Iris in from map - Lilongo dancers. Serape comes into scene again, circles over dancers. Don and Carioca excitedly move from one side of serape to other to see dancers. CUT TO:
41	KIMBALL	11-13	5F N/S	MS Serape lands. Trio hop off to watch dancers. Panchito: THIS IS THE WAY THEY DANCE IN VERA-CRUZ. IT'S CALLED 'THE LILONGO'. Don: LILONGO, WOW! CUT TO:
42	KIMBALL	11-15	5F N/S	Panchito hops up on bandstand and watches singers. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 6 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
43	KIMBALL	8-15	5F N/S	CU Panchito sings with band: "LA LA..AH..." CUT TO:
44	M.R.	10-05	LA ONLY	CU - Carmen dancing. CUT TO:
45	LARSON	11-14	5F N/S	MLS of Don and Carioca watching dancers. Don calls out: HI GIRLS, MAY I CUT IN? Girl's skirt swishes past, making Don lose his balance. Carioca: WATCH YOUR STEP, DONALD. CUT TO
46	LARSON	5-01	5F N/S	CU - Carioca dusts Don off. Charro slaps him on back. Charro: SOME FUN, EH, KEED? Don looks goofy. CUT TO:
47	M.R.	9-12	LA ONLY	CU - angle shot of girls dancing. CUT TO:
48	M.R.	5-03	LA ONLY	CU - angle shot of 3 girls.
49	LARSON	8-07	5F N/S	LS Jose and Panchito egg Don on, trying to get him to go up and dance. Panchito: SO YOU LIKE DANCING, HUH? OKAY. Jose: GO ON, DONALD. DON'T BE AFRAID.
50	LARSON	10-02	5F N/S	MCU Don pushed onto dance floor. Don laughs embarrassed and says: NOT SO FAST, BOYS. Panchito: GO ON IN DONALD. DON'T BE BASHFUL. JOIN THE FUN. Start trucking back. CUT TO:
51	LARSON	7-06	5F N/S	MCU Don almost bumps into girl - draws back bashful, saying: HI TOOTS, AM IN INTRODUCING? Don blushes. CUT TO:
52	KIMBALL	10-03	5F N/S	LS of Don dancing. He tries to do Lilongo - spins and falls. O.S. Panchito yells: HEY, DONALD, YOU ARE WHAT THEY SAY...OFF THE COB. Don freezes, sore. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 7 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
53	KIMBALL	11-02	5F N/S	MCU Don gets up and stamps foot. O.S. Panchito continues yelling: YOU KNOW. CORNEE. Don: OH, YEAH! Don starts to jitterbug. CUT TO:
54	KIMBALL	6-01	5F N/S	MCU Don jitterbugging - with Carmen watching. CUT TO:
55	KIMBALL	3-05	5F N/S	MS Jose slaps fiddle as Panchito keeps time with hands. CUT TO:
56	MOORE	6-02	5F N/S	CU - Carioca slapping fiddle and dancing. CUT TO:
57	KIMBALL	4-12	5F N/S	Truck to CUT of Don jitterbugging.
58	M.R.	4-05	LA ONLY	MCU - Carmen dancing. CUT TO:
59	KIMBALL	19-14	5F N/S	Carmen dances jitterbug with Don. Don: SLAP ME WITH THE BOOGIE BEAT, JOE (LAUGHS) CUT TO:
60	MOORE	11-05	5F N/S	Panchito & Carioca samba, Carioca beating on beak to rhythm; then beats on fiddle with umbrella. CUT TO:
61	KIMBALL	7-15	5F N/S	MLS of Don jitterbugging on hands. Don: HOW'M I DOIN' TOOTS? HOTCHA, CHA, CHA!
62	M.R.	5-15	LA ONLY	MCU - angle shot - girl and boy watching Don jitterbugging o.s. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 8 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
63	KIMBALL	12-04	5F N/S	MS - Don and Carmen swing out. Then jitterbug music stops, but Don continues dancing furiously. CUT TO:
64	KIMBALL	18-03	5F N/S	LS of Don gaga. Continues to jitterbug as Carioca and Panchito come in from left, dancing Lilongo like live action dancers. CUT TO:
65	M.R.	6-12	LA ONLY	CU - Angle-shot of band players. Two men in orchestra - AH..... CUT TO:
66	M.R.	6-10	LA ONLY	CU - Carmen dancing. Charro (o.s.) sings held note. Song: LA.....AH..... CUT TO:
67	KIMBALL	11-14	5F N/S	MLS - FULL GROUP - Don, Panchito & Jose in f.g. Don continues jitterbugging. Serape comes in from right. Carioca and Panchito hop on. Panchito: ADIOS LINDAS. Carioca pulls Don, still dancing, onto serape with umbrella. CUT TO:
68	PATTERSON	12-09	5F N/S	LS as serape sails away, Don protests. COME ON, LET ME GO. I WANNA STAY HERE. Charro: TAKE IT EASY, PAL. WE'VE GOT PLENTY MORE GROUNDS TO COVER. X-DISS.
69	NEIL	14-04	6½F N/S	Serape leaves Veracruz - flies over map. Panchito starts spinning lasso. As lasso ring widens it reveals scene of Acapulco. CUT TO:
70	NEIL	12-02		L.S. of Acapulco Beach. Panchito: THERE SHE IS, ACAPULCO BEACH. THE RIVIERA OF MEXICO. Don: HM-M-M. CUT TO:
71	NEIL	8-07	5F N/S	Sky Shot - Panchito opens telescope and hands it to Don. Panchito: TAKE THE TELESCOPE AND HAVE A LOOK AT WHAT YOU MIGHT CALL THE HOT STUFF. Other two look down over serape's edge as Don looks thru telescope - telescope moving right to left. Don: OH, BOY! CUT TO:
72	M.R.	9-08	5F	Down shot of girls on beach thru telescope. o.s. Don: AM I GOING TO LIKE THIS PLACE! Panchito: SOME KEEDS. HEY FUN? Yells vibrating telescope. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 9 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
73	NEIL	6-13	SA 71	MCU - Sky Shot - Don looking thru vibrating telescope. Don: WAK! HOT STUFF! All three scramble for telescope and look thru it. CUT TO:
74	NEIL	5-03		LS Down Shot of girls on beach through telescope - Girls looking up - o.s. whistle. CUT TO:
75	NEIL	5-01		MS of three cabs - leap up from serape in excited take - eyes flicker - grab serape as it flies downward. Don: WHOOPEE! CUT TO:
76		3-12		LS BEACH - Serape flies down over beach. CUT TO:
77		5-07		Down Shot of girls on beach. Serape dives at girls as they scurry over beach. CUT TO:
78		4-15		SKY Shot - Serape circles in - Don falls and serape comes under and he catches edge and is pulled along with it out of scene. CUT TO:
79		3-03		Down shot of beach. Serape diving and circling over scurrying girls.
80		7-09		Sky Shot - Serape climbs into distance then banks and turns and comes diving down into picture. CUT TO:
81		9-11		Down Shot of beach - girls running over sand as serape follows behind and over them. One girl trips and falls flat on sand as serape flies out of scene. CUT TO:
82		10-14		Sky Shot - Serape suspended in air. Donald looking over edge - quick changes into bathing suit and dives off serape. CUT TO:
83		4-08		MCU - Vertical Pan as Don comes diving down, gaining momentum. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 10 DATE 9-12-41

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
84	NEIL	14-05	5F N/S	MCU of girls playing cards on table. Girls make big take as Don lands on table, with one finger, saying coyly: HELLO, MY SWEET LITTLE BATHING BEAUTIES. He starts to perform singing "THREE CABALLEROS" and dancing. CUT TO:
85	M.R.	3-11	LA ONLY	CU - 2 girls applauding Don, who is performing o.s. Sings: ...WE ARE BIRDS OF A FEATHER. CUT TO:
86	NEIL	7-15	5F N/S	Girls around table applaud Don's tricks. He tries to fly like a bird and falls on his face. CUT TO:
87	NEIL	11-00	5F N/S	Sky shot - serape. Panchito and Carioca looking for Don. Carioca: WHERE'S DONALD? Panchito: (in big take) I'M A SON-OF-A-GUN, LOOK AT THE LEETLE WOLF IN DUCK'S CLOTHINGS. CUT TO:
88	H. KING	3-06	5F N/S	MLS Down shot of beach. Don in circle of girls, playing Blindman's Bluff. Don: COME TO PAPA. (laughs) CUT TO:
89	H. KING	4-10	5F N/S	CU - girl runs into center of cirle and spins Don. Don: WHAT'S GOIN' ON HERE? CUT TO:
90	H. KING	5-13	5F N/S	LS Down shot of beach with Don in circle of girls Don quickly breaks into 4 ducks chasing girls. Circle breaks as they run in all directions. Don: (laughing) COME HERE YOU LITTLE RASCALS. Ducks come together again into one duck as Don starts out to right. CUT TO:
91	H. KING	7-10	5F N/P	CU of girl getting up from chair and runs out of scene. Don runs up chair. Don: NOW I'VE GOTCHA. Chair collapses and Don lands on face. OH OH, WAK! CUT TO:
92	M. R.	3-14	LA ONLY	CU - girl hiding behind umbrella. CUT TO:
93	H. KING	4-05	5F N/S	CU of Don still blindfolded, sitting on collapsed beach chair. Peeks with one eye from under blindfold. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 11 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
94	M. R.	6-00	LA ONLY	Closer shot - 2 girls kneeling behind umbrella. CUT TO:
95	H. KING	3-03	LA ONLY	CU girls behind umbrella get up to run out screen right. CUT TO:
96	H. KING	6-03	5F N/P	MCU of girls teasing Don who is blindfolded as he tries to find them. One girl touches him on head. Don turns, makes flying take and falls flat. Don: OOPS, WHERE..... CUT TO:
97	H. KING	3-05	5F N/P	CU - Don gets to his feet and looks around. .....IS SHE? CUT TO:
98	H. KING	5-04	5F N/P	Don tries to catch girl who teased him. Don: COME HERE, MY LITTLE ENCHILADA. (laughs) CUT TO:
99	H. KING	5-13	5F N/P	Girls run thru scene. Don chases them and grabs cape of last girl. Don: I'VE GOTCHA THIS TIME, TOOTSIE. (laughs) CUT TO:
100	H. KING	4-10	5F N/S	Don on cape, laughing and trying to find girl. Girl comes in quickly and snatches cape as Don tries to kiss her. Don rolls off out of scene to left. CUT TO:
101	H. KING	7-00	5F	Don rolls up onto end of teeter-totter. Lifts blindfold and says: PEEK-A-BOO. CUT TO:
102	H. KING	3-13	5F N/S	MLS Don still on teeter-totter. I SEE YOU. Girls sneak in behind him and pull opposite end down fast. Don goes up in air - yells. CUT TO:
103	NEIL	6-07	5F N/P	MCU of Don flying thru air - lands in blanket and is tossed up by girls. Don, yelling: WHERE AM I? CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE LA PINATA DRAFT NO. FINAL PAGE NO. 12 DATE 9-12-41

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
104	NEIL	7-00	5F N/VP	Sky Shot. Don shoots out of bathing suit - blindfold and hat off. Makes take at himself, yells and quickly gets back into clothes and falls out of scene. CUT TO:
105	NEIL	2-02	5F N/P	MS - Don falls into blanket and is tossed up again squawking. CUT TO:
106	NEIL	11-03	5F N/S	Sky Shot - Don up from bottom of scene. Peeks from under blindfold saying: MY, MY... Falls out of scene, then back up into scene again in relaxed pose. .....AIN'T THIS FUN. Falls out of scene. CUT TO:
107	NEIL	10-02	5F N/P	Don tossed up in blanket three more times. Goes into screwy poses each time he is tossed up CUT TO:
108	NEIL	2-05	5F	SKY Shot - Don up into scene, moving left and out. CUT TO:
109	PATTERSON	11-04	5F N/P	MLS of Don landing in water. Pops out of sand squawking and lands back on ground. Girls run out of scene. CUT TO:
110	PATTERSON	4-00	5F N/P	Pan Shot - girls running - Don chasing them along the beach. Don: HERE I COME. THIS TIME.... CUT TO:
111	PATTERSON	3-02	5F N/P	Pan Shot - Don: ...I'M GONNA GETCHA. Serape into scene. Carioca ready to grab Don who is still chasing girls. CUT TO:
112	PATTERSON	4-08	5F N/P	MS of serape picking Don up. Bathing suit continues chasing girls. CUT TO:
113	NEIL	2-07	5F N/P	Sky Shot - Don, still blindfolded, grabs Carioca by mistake and starts kissing him. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE LA PINATA DRAFT NO. FINAL PAGE NO. 13 DATE 9-12-44

SEQ. NO. 3 SEQ. TITLE FOLIO

DIRECTOR Gerry Geronimi ASST. DIR. LAYOUT MAN. SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
114	NEIL	6-00	SA 113	SKY Shot - Don kissing Carioca. Jose: NO, NO, NO, NO, DONALD. DON'T DO THAT. Jose yanks off Don's blindfold. Don makes big take as he realizes mistake. CUT TO:
115	NEIL	6-10	SA 113	Sky Shot - Don jumps off serape but Carioca catches him with umbrella. Don yelling: LET ME GO. LET ME OUT OF HERE. YOU CAN'T DO THIS TO ME.... CUT TO:
116	M.R.	11-1	LA ONLY	Overhead truck back - Girls wave goodbye to o.s. serape. Don continues yelling: ....THIS IS A FREE COUNTRY, BAH!!!!!!
				(Cut to 2725, Seq. 4)

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From the collection of Hans Perk

CORRECTED

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 1 DATE 10-24-41

SEQ. NO. 4 SEQ. TITLE SOLAMENTE UNA VEZ

DIRECTOR NORM FERGUSON ASST. DIR. LANSBURGH LAYOUT MAN ANDERSON/CORMACK SEC'Y DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	LOUNSBERRY ROWLEY	15-08	N/S 6½F	LS - Serape comes out of framed scene of Acapulco Beach. Charro laughing and saying SO YOU LIKE PRETTY GIRLS EH! Don dashes in and starts to jump back into live action scene saying LET'S GO! Charro laughs again and ropes him back. Duck mumbles LEMME GO! Charro says:
				DON'T RUFFLE YOUR FEATHERS, DONALD. CUT TO:
2	LOUNSBERRY	5-05	N/S 6½F	CU - Panchito. He says, LOOK! I'LL SHOW YOU THE NIGHT LIFE OF MEXICO CITY! He is holding frame of the beach scene and as he starts to push it off screen music starts. CUT TO:
3	LOUNSBERRY ROWLEY	9-11	N/S 6½F	LS - Charro continues to push scene off screen revealing night scene. Charros says, BEAUTIFUL NO? Jose says: COLOSSAL! Duck entering says, OH BOY! MEXICO CITY! CUT TO:
4	LOUNSBERRY ROWLEY	9-13	SA 3	MCU - Night scene. Jose is heard saying, VERY BEAUTIFUL CITY! Duck hops up on frame and slips off into scene. Parrot pulls him back, saying: CAREFUL DONALD! Offstage charro says, EVEN THE SKY IS... CUT TO:
5	LOUNSBERRY ROWLEY	26-11	SA 3	Charro continues: ...FULL OF ROMANTIC. LS - Duck, Jose and Panchito watching scene. Dora fades in - in star, singing: YOU BELONG TO MY HEART, NOW AND FOREVER AND OUR LOVE HAD ITS START.... Duck says: SHE'S BEAUTIFUL..... OH BOY! CUT TO:
6	LOUNSBERRY ROWLEY	13-00	SA 3	MCU - Dora and Duck. She continues to sing, ...NOT LONG AGO. WE WERE GATHERING STARS.... Duck in long sigh OOOOOH! CUT TO:
7	LOUNSBERRY	16-05	SA 3	MLS - Duck and Dora's face in halo. TRUCK BACK to include parrot and charro. Duck is hanging to frame line. He runs around frame to look at girl from all angles, knocking parrot and charro over as he passes them. Duck says, OH, BOY! OH BOY! Song continues. ....WHILE A MILLION GUITARS
				PLAYED OUR LOVE SONG. WHEN I SAID I LOVE YOU, EVERY BEAT OF MY HEART..... CUT TO:
8	LOUNSBERRY ROWLEY	8-01	SA 3	MS - Duck watching Dora as she sings,.....SAID IT TOO. 'TWAS A ..... CUT TO:

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From the collection of Hans Perk

PROD. No. 2725 PROD. TITLE "LA PINATA" DRAFT No. FINAL PAGE No. 2 DATE 10-20-44

SEQ. No. 4 SEQ. TITLE SOLAMENTE UNA VEZ

DIRECTOR NORM FERGUSON ASST. DIR. LANSBURGH LAYOUT MAN ANDERSON/CORMACK SEC'Y DOROTHY

SCENE No.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
9	LOUNSBERY	13-10	N/S 6½F	CU - Duck. Girl is reflected in his eyes. Singing continues: ....MOMENT LIKE THIS, DO YOU REMEMBER? CUT TO:
10	LOUNSBERY	36-00	N/S 6½F	CU - Dora against black b.g. Duck floats in covered with sparkles, very dreamy eyed. FADE STAR OVER GIRL AS SHE FADES OUT. Duck reaches out to girl, grabs star and pulls it toward him. His head goes thru star. Very goofy expression on duck. He then zips out of scene - sky rocket
				effect with stars trailing him. Song continues: ...AND YOUR EYES THRU A KISS, WHEN THEY MET MINE. NOW WE OWN ALL THE STARS AND A MILLION GUITARS ARE STILL PLAYING. DARLING YOU ARE THE SONG AND YOU'LL ALWAYS BELONG TO MY HEART. Instrumental starts as duck zips out of scene.
				CUT TO:
11	CLARK	13-08	N/P 6½F	MS - Duck scoops up an armful of stars and jumps out of scene. CUT TO:
12	CLARK	16-13	N/P 6½F	MS - Duck lands on cloud, tosses stars in a circle-halo around the cloud. He dances on halo, then jumps from halo to cloud and falls thru it out of scene. CUT TO:
13	LOUNSBERY	24-07	N/S 6½F	MLS - Moon - Duck floats down and lands on it. Dora appears again singing: 'TWAS A MOMENT LIKE THIS, DO YOU REMEMBER? Don reacts to song. CUT TO:
14	LOUNSBERY ROWLEY	11-05	N/S 6½F	CU - Duck, head on arms, embarrassed reaction. He rolls over and pounds moon, as offstage voice is heard: AND YOUR EYES THREW A KISS WHEN THEY MET MINE. Duck says, DON'T DO THAT! CUT TO:
15	LOUNSBERY	25-08	SA14	MLS - Dora continues song - NOW WE OWN ALL THE STARS... She FADES OUT as guitars come in. Duck's action is as follows: He stretches out on moon, rolls over on his back. Shooting stars come in, form into guitars - guitars form into chorus of lips which continue the song and move
				in toward the duck.
				(Cut to 2725, Seq. 5 (MONTAGE)

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 1 DATE 10-24-4

SEQ. NO. 5 (was Seq 6.1) SEQ. TITLE MONTAGE

DIRECTOR NORM FERGUSON ASST. DIR. LANSBURGH LAYOUT MAN ANDERSON SEC'Y DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	CLARK	5-15	5F N/S	CU - Don being kissed by lips. CUT TO:
2	MEADOR	2-04	5F N/P	MCU - Don shoots up like skyrocket, leaving flowered sparkle-explosion. CUT TO:
3	MEADOR	8-06	5F N/P	MS - Don swoops around thru background of flowers, humming bird style. CUT TO:
4	MEADOR	5-06	5F N/S	MS of Don - he dives into flower - flower fills screen as it pulls open and away as Don w/wings emerges from center in neon outline - continues buzzing neon outlined flowers. Neon effect flowers - on vertical PAN - Don (neon effect also goes up to flowers right to left as we PAN on flowers. He continues up to top of vertical PAN. Neon flower opens as we hear voice singing, YOU BELONG TO..... CUT TO:
5	LOUNSBERY	15-00	5F N/S	CU - Dora's face appears in flower, Don is watching as she continues to sing, MY HEART, NOW AND FOREVER. She fades out as Don goes into flower, humming bird fashion. Jose and Panchito pop out of flower. CUT TO:
6	LOUNSBERY	8-00	5F N/S	MLS - Panchito and Jose, shooting, duck reacting - they sing THE THREE CABALLEROS - Jose machine-guns small flowers around Don - ending with shot toward camera. CUT TO:
7	LOUNSBERY	11-05	5F N/S	MS - Design of dots - vibrations - then into bud opening, revealing Dora's face. Duck floats in to watch her as she sings.... WHEN I SAID I LOVE YOU, EVERY BEAT OF MY HEART..... Petals close on Don's face, caressing it. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 2 DATE 10-24-4

SEQ. NO. 5 SEQ. TITLE MONTAGE

DIRECTOR Norm Ferguson ASST. DIR. Lansburgh LAYOUT MAN. Anderson SEC'Y. Dorothy

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
8	LOUNSBERY	10-02	5F N/S	LS - Don caressed by flower as voice continues, ...SAID IT TOO. Panchito pops up out of bud saying: SOME FUN EH KID! Another Panchito pops up on other side repeating the remark. Then repeat it once more in duet. Spin starts - turns to pinata and breaks. Several b.g. changes.
9	MEADOR	9-01	BLACK	Three girls and strings of paper doll ducks falling thru scene - bright colors, fading to black. CUT TO:
10	MEADOR	9-00	BLACK	Serape girls come thru top of frame, right to left - Don (neon effect) in from left goes to upper right on red serape. 3/4 girls come thru upper left to halfway lower right. Don changes course to go after them. Background girls come thru from upper right to middle left in distance.
				DON on serape changes course then duck makes dive for serape, misses and goes down in distance with a splash. It comes up into a design of girls lying down in a circle. Halfway thru the design, CUT TO:
11		23-05		Girls in flower design - Center splashes out like water and Don appears. Water splash dissolves girls and they appear again at top and bottom of screen hunting for Don as his head watches from center of screen. Don's head disappears in small
				splash right. CUT TO:
12	McMANUS	12-15	5F N/S	Don breaks through red b.g. Hold break in screen for frame as girls chase Don and vice versa - running up and over camera. After last girl goes off, Don comes up, filling the screen the screen with red. He then starts running to b.g. and stops as shadows appear on wall. We hear o.s.
				voice singing THE THREE CABALLEROS, duck turns. CUT TO:
13	LOUNSBERY	24-04	BLACK	MCU - Duck, Jose and Panchito with girls' legs. They change into birds as legs walk out of scene. THEY SAY WE ARE BIRDS OF A FEATHER. Then they change into a horse with serape stripes and girls legs. WE'RE HAPPY AMIGOS, NO MATTER WHERE HE GOES THE ONE, TWO AND THREE GOES, WE'RE ALWAYS
				TOGETHER. Serape changes into flower pot with flowers - one bud starts to open. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 3 DATE 10-24-4

SEQ. NO. 5 SEQ. TITLE MONTAGE

DIRECTOR Norm Ferguson ASST. DIR. Lansburgh LAYOUT MAN. Anderson SEC'Y Dorothy

SCENE NO.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
14	McMANUS	11-14	COLOR CARD	MCU - Dora comes out of flower again, singing DARLING YOU ARE THE SONG AND YOU'LL ALWAYS BELONG TO MY HEART. Don moves up to her - fanny up into camera. CUT TO:
15		9-11		Don in center of flower. Vibrations start and from vibrations Don's head appears surrounded by flower petals. Other buds in scene - they start to open, a few at a time, revealing girls heads in flowers. We hear whispering voice say, PRETTY GIRLS, PRETTY GIRLS,
				PRETTY GIRLS, PRETTY GIRLS. (CUT TO 2725, Seq. 6) "ZANDUNGA"

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From the collection of Hans Perk

PROD. No. 2725 PROD. TITLE "LA PINATA" DRAFT No. FINAL PAGE No. 1 DATE 10-24-44

SEQ. No. 6 SEQ. TITLE ZANDUNGA

DIRECTOR NORM FERGUSON ASST. DIR. LANSBURGH LAYOUT MAN ANDERSON SEC'Y DOROTHY

SCENE No.	ARTIST	SCREEN FOOTAGE	S. G. DATA	DESCRIPTION OF ACTION
1	CLARK	22-07		CU - Duck's face in flower petals with background of flowers. They part as duck floats up to screen right revealing CU of Carmen, her eyes closed. Duck turns, sees Carmen and gives surprised squawk, then darts to screen left saying OH BOY! Carmen opens her eyes and smiles and duck plays up to her. CUT TO:
2	CLARK	20-03		LS - Carmen doing Zandunga up toward Camera. Duck, like humming bird, flying back and forth to rhythm comes up ahead of her. She turns, goes back then makes another turn and goes off stage to screen right. Flowers cross back of duck. He misses Carmen, finally sees her off-screen to right. CUT TO:
3	CLARK	27-02		MLS - Carmen dancing behind overlay flowers thru which she can be seen. Duck flashes in humming bird fashion, looks in, straightens tie as he says, WOO, WOO! He makes dive thru flowers parting them. They fold back, forming a frame. Duck sings "OH ZANDUNGA" with chorus of voices as Carmen continues to dance. He floats around her and she reaches out and takes his hands. CUT TO:
4	CLARK	4-15		CU - Carmen holding duck's hands, dances him to left of screen and drops him. CUT TO:
5	CLARK	12-02		3/4 DOWN SHOT - Carmen in a turn - duck spins into seven ducks, one at a time, forming a circle around Carmen and spinning. CUT TO:
6	CLARK	20-08		EXT. DOWN LS - Carmen in center, seven ducks twirling in circle around her, flowers around edge of scene. Carmen disappears as design covers her. Whole design finally spins around into transition to:
				"JESUSITA" (Cut to 2725, Seq. 7)

M-92

From the collection of Hans Perk

PROD. No. 2725 PROD. TITLE "LA PINATA" DRAFT No. FINAL PAGE No. 1 DATE 10-24-44

SEQ. No. 7 SEQ. TITLE JESUSITA (THE CACTUS MARCH)

DIRECTOR NORM FERGUSON ASST. DIR. LANSBURGH LAYOUT MAN ANDERSON SEC'Y DOROTHY

SCENE No.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
1	MOORE	47-04		MS - Duck is spun into scene - serape b.g. - cacti in f.g. - he is muttering WHAT'S HAPPENING ANYWAY? He straightens out and then says, WHERE AM I? He reaches out to touch one of f.g. cacti and as he does all cacti change form. Duck crosses screen and stands in front of large
				cactus, as one of the cacti from b.g. starts dancing up toward f.g. Duck says, UH, OH! and watches dancing cactus. Cactus in back of duck disappears as dancing cactus turns into a girl. Duck makes a dash across screen to left and continues to watch as she comes up to f.g. He
				changes position as cacti change form. IRIS WIPE OVER TO:
2	MOORE	14-01		MS - Duck watching girl, says, MY MY! Assumes silly pose in imitation of cacti, then he leaps up into spin as girl dances in f.g. He lands on frame line, looks up at girl and says, UH, OH! and scrambles back up on podium. CUT TO:
3	LIVE ACTION	9-03		CU - Carmen dancing. Duck starts to hum offstage. CUT TO:
4	MOORE	5-04		MS - Duck dancing and humming. He walks to screen right toward Carmen. CUT TO:
5	MOORE	33-05		LS - Carmen and duck. Carmen dancing in f.g. Duck watches her then starts spinning his hat into a big sombrero. Carmen dances to b.g.and hat completely covers the duck. He peeks out from under hat as Carmen dances up to f.g. again. The hat spins up into the air and
				changes into small duck hat. Carmen does solo heel-tapping routine and then the duck joins her. She starts out to right with duck following her. She leaves scene and as duck is about to follow a cactus pops up and backs him to left of scene. CUT TO:
6	CLARK	18-06		CU - Duck and cactus, it continues to back the duck up and a second cactus pops up behind him. Duck and cacti go into cacti-calliope and quacking routine. Other cacti building up all around duck. He is finally completely surrounded and hidden by the cacti.
				CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 2 DATE 10-24-4

SEQ. NO. 7 SEQ. TITLE JESUSITA (THE CACTUS MARCH)

DIRECTOR NORM FERGUSON ASST. DIR. LANSBURGH LAYOUT MAN. ANDERSON SEC'Y. DOROTHY

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
7	CLARK	35-08	SA1	MS - Calliope cacti formation. Cacti open up for Carmen to come thru to f.g. then change into two Joshua trees. A door opens in the tree on right and Don steps out and slams it shut. Tree falls apart and pieces form into little cacti ducks who land on him and walk over him. Carmen starts
				marching routine and all but two cacti march out after her. Don scrambles to his feet and he and little cacti ducks start marching. CUT TO:
8	LIVE ACTION	5-08		CU - Carmen turns and looks down to offstage quacking duck. CUT TO:
9	CLARK	5-15		LS - Carmen turns and goes out to right. Don marching and quacking. Little cacti ducks get sore because he is too slow and they march over him. Horn effect as they hit him. Don's quacking is cut off as they hit him and he hits the ground. CUT TO:
10	CLARK	3-08		CU - Cacti ducks continue to march over Don. CUT TO:
11	LIVE ACTION	22-00		LS - Cyc shot Carmen with two lines of cacti ducks - one on either side of her. As she marches toward f.g. thru lines of cacti she "grows" them into large cacti (different shapes) They keep time as she marches. CUT TO:
12	LIVE ACTION	6-10		CU - Carmen marching. CU cacti on either side of her. CUT TO:
13	CLARK	8-01	SA12	MS - Cacti - Don, mad, comes marching up thru lines of cacti from rear. They overprocess him. CUT TO:
14	CLARK	39-07		MS - Carmen turns - overprocess cacti following her, covering her and revealing her as she marches toward b.g. Cacti in design on either side of screen. Don rushes into scene from left, pauses and looks after the girl. He then makes
				a wild dash after her. She disappears into form of cactus and trumpet starts up. It continues up with accent into next sequence. (CUT TO - 2725 SEQ. 8 (FINALE)

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 1 DATE 9-13-44

SEQ. NO. 8 SEQ. TITLE FINALE

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN Hennesy/Philippacy

SCENE NO.	ARTIST	SCREEN FOOTAGE	E. G. DATA	DESCRIPTION OF ACTION
1	MOORE	11-15	5 F N/P	Panchito, Carioca, and Strawhorses come out of horn in foreground. PAN to right. CUT TO:
2	MOORE	4-08	SA 1	(Continue PAN to right) CU of Bull rushing out of horn up into camera. Turns 3/4 left front--snorts. CUT TO:
3	MOORE	4-07	5 F N/S	CU - Bull's head. Don looking out of Bull's mouth...snorts. CUT TO:
4	MOORE	3-02	5 F N/S	MCU of Panchito waving cape at O.S. Bull. Panchito: "COME ON, TORRITO...GEEVE IT TO ME." CUT TO:
5	MOORE	5-02	5 F N/S	CU of Don watching from inside Bull's mouth. Panchito waving cape. Don laughs. Panchito: "WHAT'S THE MATTER WITH YOU? ARE YOU COLOR BLIND?" CUT TO:
6	MOORE	4-09	SA 4	MCU - Bull charges. Panchito makes pass with cape and twirls. He leaps out of scene with yell and floats down in comic ballet pose. CUT TO:
7	MOORE	2-09	6½ F N/S	MS - Crowd of Carioca's yell "OLE" and throw straw hats to right. CUT TO:
8	MOORE	33-08	5 F N/P	MS of Panchito swamped by straw hats, leaps out with yell, waves cape and says: "EPA TORO--ENTRALE. COME ON, BULL...YOU BASHFUL?" Bull charges. Panchito makes tableau passes--ends up with butterfly pass and into kneeling position, twirling cape in bull's face. Bull's head reacts, with vibrating turns. Don's head comes out panting. CUT TO:
9	MOORE	2-11	5 F N/S	MS - Bull's tail has firecrackers tied to it. Carioca lights bull's tail with cigar.
10	ROWLEY	2-09	5 F N/S	CU - Tail burning. Firecrackers start to explode. CUT TO:

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From the collection of Hans Perk

PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 2 DATE 9-13-44

SEQ. NO. 8 SEQ. TITLE FINALE

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN. Hennesy/Phillipi SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
11	PATTERSON	8-06	5F N/P	MS of bull - starts to explode - with firecrackers popping. Silhouette of Don inside bull. Don: I'M BURNING UP. HELP! HELP! I'M HOTTER THAN A FIRECRACKER. CUT TO:
12	PATTERSON	10-04	6½F N/P	MCU Joe sticks firecrackers into Don. Don: OUCH - OUCH - HELP! Don leaps out of bull - running on PAN - bull chasing him. (Chorus begins) OH, THROUGH FAIR OR STORMY WEATHER...
13	PATTERSON	2-09	5F N/S	MCU Panchito holding cape. Don and Bull go thru it. Cape torn in duck silhouette. Cape catches on fire from firecrackers. Song: ...WE'RE... CUT TO:
14	PATTERSON	2-06	5F N/S	MLS - of Joe. Jumps up as Don and bull run under him. Firecracker sparks gives Joe hot seat. Song: ...ALWAYS TOGETHER... CUT TO
15	PATTERSON	3-06	5F N/P	CU bull butts Don in the air. Firecrackers pop. Song: ...SO LET COME... CUT TO:
16	PATTERSON	2-13	5F N/P	CU - Don falls on bull's back. Fireworks spin Don in pinwheel effect. Song: ...WHAT MAY. CUT TO:
17	PATTERSON	4-04	5F N/P	CU Don lands on floor. Gets mad and charges bull - (runs head-on to R.) Don: SO YOU WANT TO GET TOUGH, HEY? CUT TO:
18	PATTERSON	2-10	5F N/P	CU of bull, charging to left. Song: ..ALL FOR EACH OTHER... CUT TO:
19	PATTERSON	1-15	SA17	CU Don - Fast PAN of Don charging bull. Pinwheel effect on legs. Song: THE THREE CABALLEROS... CUT TO:
20	PATTERSON	1-08	SA18	MLS Bull - Faster PAN - Bull charging Don. CUT TO:

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PROD. NO. 2725 PROD. TITLE "LA PINATA" DRAFT NO. FINAL PAGE NO. 3 DATE 9-13-44

SEQ. NO. 8 SEQ. TITLE FINALE

DIRECTOR Gerry Geronimi ASST. DIR. Rusty Jones LAYOUT MAN. Hennesy/ Philippi SEC'Y.

SCENE NO.	ARTIST	SCREEN FOOTAGE	B. G. DATA	DESCRIPTION OF ACTION
21	PATTERSON/ ROWLEY	6-11	6½F N/P	Don and Bull collide - big explosion. Don getting popped around by fireworks on vertical pan. CUT TO:
22	MOORE	8-08	5F	Panchito and Carioca holding serape -- Duck lands on it. They wrap serape around him. All look up at fireworks. (End chorus) CUT TO:
23	ROWLEY	18-14	6½F N/S	Finale effect with fireworks bursting FIN... FIN...THE END.
				IRIS OUT

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